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CONTROLLING IDEAS OF THE HORACE MANN ELEMENTARY SCHOOL

It is obvious that the teachers of a school should keep clearly in mind the ideals for which they are striving, otherwise there will be lacking that unity of purpose which is essential to intelligent and consistent progress. The following statements may be assumed to represent briefly the point of view of the Horace Mann School on certain phases of elementary education:

Meaning and Aim of Education

1. Education may be viewed from three standpoints. There is the child, the being to be educated, and viewed from that side education is development or evolution. When considered from the standpoint of knowledge, education is the acquisition of a certain body of facts that tradition considers necessary. But we can think of an individual only as related to the people with whom he lives, and consequently the social point of view becomes prominent. A narrow view of this social standpoint considers education to be preparation for the social relationships only.

No one of these views, however, is adequate in itself. The broader meaning of education includes them all, laying the stress, however, on the social side. Education then involves the development of the natural powers of the individual, and the acquisition of knowledge, so that he may become adjusted to the ideals toward which society is moving. Social efficiency is, therefore, the best brief expression of our goal, emphasizing the capacity to do as well as to know.

2. It is generally agreed that the development of moral

character is a fundamental aim of education. As to the method of accomplishing this aim, however, there are many different opinions. The teachers of the Horace Mann School believe that the best type of moral training results from the application of the ideals of conduct suggested by literature, history, and the other subjects of our curriculum, in the daily experience of the child at school. Moral education results from the child's total school experience. This does not mean that the teacher is free from all responsibility for the moral development of her pupils, and that such development may be left to take care of itself. On the contrary, the true teacher keeps before her the transcendent importance of training for character. She values highly the ideals offered in literature and history, and holds herself responsible for utilizing the same for the establishment of good habits and right attitudes toward life. We do not, however, believe that formal moral training, involving fixed periods for instruction in morals, can be a potent factor in character building. Such instruction may result in a knowledge *about* virtue, but it does not promise that the child will be led to act differently, or that his character will be permanently affected, because it almost necessarily ignores interest and other principles of presentation.

Moral Education

The important point in moral training is that the child develop certain attitudes, or ways of valuing acts, from which specific actions will naturally follow. The teacher should see that the child has an opportunity to express these attitudes appropriately in his conduct. The child, therefore, must *act* in the right way. He must be honest, truthful, and reverent until such action becomes a fixed habit of conduct. Consequently *formal* moral instruction should be given only when some suitable occasion has arisen in the life of the school which shows the need of such instruction, and which affords an opportunity for the child to act at once in the right way. As to informal instruction, any moral lessons that the teacher may wish to draw from literature or history are more effective, if the point is made by skillful suggestion rather than by direct preaching. The average child dislikes moralizing, but he is quick to see the right or wrong of a particular line of conduct. Furthermore, children are particularly sensitive to any discrepancy between profession and conduct, either on the part of the teacher or in the spirit and

moral atmosphere of the school, and it is highly important that this sensitiveness be preserved by a very close association of the theory of conduct with actual practice.

We aim to have the child realize the moral obligations that participation in the life of the school imposes upon him. We wish him to feel that obedience, truthfulness, self-restraint, and altruism are necessary laws for him, because they are essential to the very existence of the school life in which he shares. In this way the motive for right conduct comes from within.

3. We believe that the child develops best through work that appeals to his interest. This does not mean that the child does not put forth effort, or that he does not exercise his will power. Neither does it imply individualism, in the sense that the child may act according to his whims or transient interests. It does mean, however, that the various activities of the school life shall be based upon the fundamental instincts and interests of the child, that all work shall be fairly within his comprehension and adapted to the stage of his mental development, and that his studies shall be so related to the life of society about him that they will appear reasonable and vital to him. When the work of the schoolroom is presented to the child from this point of view, he throws his whole energy into it, and exercises his will power to overcome the numerous difficulties that stand between him and the accomplishment of his purpose. And yet there may be passing phases in the development of many pupils when interest dies out. At this time it is the duty of the teacher, by her influence and authority, to assist the weak will of the pupil, and to insist that the assigned tasks be done. In the words of Prof. Paul Monroe, "Interest is essential as the starting point of the educative process; effort is essential as its outcome. The purpose of appealing to the interest of the child is to lead him to the point where he will put forth effort to master the unsolved problems, the undetermined relationships of his environment, whether of the schoolroom or of life."

Interest

4. An important part of the school life is the recitation. It is the center for increasing and organizing the experiences and activities of the pupils. Here pupils and teachers are working out problems in common; here mistakes are corrected, directions for further work

Nature of the Recitation

given, and inspiration received. The recitation is not merely an opportunity for the child to show his teacher and his fellow students how much he has acquired, but it is the place for a free interchange of ideas between teacher and pupils—an interchange that will result in the corrections of errors of judgment and in the use of knowledge. It may be that at times the whole recitation is given over to showing the teacher what the pupil has done; but this giving out is only that the teacher may know what ideas need correction or further amplification. Its aim, however, is never solely to reproduce facts that the pupil has acquired, but also to provide him with such material and such suggestions as will help him to solve his problems for himself. Consequently the atmosphere of the recitation should be one of mutual helpfulness, and the pupil should look forward to it with interest and anticipation.

Correlation

5. We do not believe that any one study should be the center to which all the other school work should be related. It is the child's social life, rather, that is the center of correlation. The various subjects of the curriculum are the lines of experience of the child, and the unifying principle in that experience is its relation to his social life. This relationship with his social life is the test by which the child measures the worth of the various work of his school life. Some subjects of the curriculum are, however, naturally minor centers of correlation to a greater extent than others, and this is so because, by the nature of their subject matter, they more effectively help the child to interpret his environment. For example, in the lower primary grades the study of certain phases of the primitive life of man is to a certain extent a center for correlation, and in the higher grades history or geography.

We do not believe in correlation as an end in itself, but rather as a means to an end, and that end is unity of the entire school experience. This unity is less marked in the upper grades than in the lower primary grades, for, as the experience of the child widens, it naturally and gradually differentiates into the customary subjects of the curriculum.

Nature of the Child

6. The child has a natural instinct to express himself in action. We believe that he is primarily a creative rather than a receptive being. The child desires to know his environment by personal experience, con-

sequently through activity he is constantly expressing himself, and this world that he is building up he is comparing with the outside world. By this constant self-expression and comparison he gradually comes to understand his environment and his relation to it. As a consequence, if we would place the emphasis in school work upon the activities of the child, we must select the materials of instruction from life as it comes within his personal experience. It is only in this way that the process of instruction affords the child an opportunity to express in some appropriate manner his own interpretation of the facts presented.

We believe that the child by nature has no marked tendencies to be either good or bad exclusively, but that he may develop in one direction or the other according to the influences that surround him; whence comes the importance of right instruction both in content and method, instruction that is so real and vital that he will readily appropriate it.

School Life

7. School children have a right to be happy. The school should not repress the joy of living, and if school life is conceived in the right spirit, if its activities are based upon the natural and legitimate instincts and interest of the child, it will not do so. We believe in freedom, that is as much personal freedom as is consistent with the rights of others, otherwise there will be no opportunity for growth in self-control. And yet the personal authority of the teacher must be respected, and this authority is exercised in the case of those pupils who have not yet learned to govern themselves. Its aim, however, is to lead to self-control, for we believe that the motives for right conduct should come from within. Discipline is no longer a problem of the school, because the relations between teachers and pupils are friendly, and because the pupils identify their own interests with those of the school.

H. C. P.

THE CHILDREN OF THE FIRST GRADE

Much has been written regarding child life in the poorer districts of great cities, but Colonel Parker used to speak also of the problems connected with the children of the "poor neglected rich." It is in attempting the solution of some of these problems that the Horace Mann School is now engaged.

Advantages of Home Environment

The pupils entering the first grade of our school come from well-to-do homes. Many belong to professional families or to families engaged in art or literary pursuits. The parents are enabled to secure for their children such refining influences in the home as are imparted by good pictures, good books, good music, and the association with cultured friends. Many children spend the summer months in the country or at the seashore, and through their own observations, and because of the companionship of intelligent elders, are well informed on many subjects connected with nature. Their acquaintance with the best in children's literature, and the uniformly good language heard in the home, account for the comparatively few grammatical errors on their part and for a somewhat unusual vocabulary. Coming, as a rule, from homes in which the moral standards are high, they have had presented to them ideals of truth and honor and have developed a keen sense of justice.

On account of these advantages, our pupils have a basis for wider interests than children in many other schools. In certain respects they are at least a year in advance of children in the average public school.

Disadvantages of Home Environment

The disadvantages in some degree peculiar to living in hotels and apartment houses often render it very difficult for the parents to furnish opportunity for good home training even when its value is highly appreciated. The development of a child is retarded by the restrictions due to the enforced conditions of his environment. The close proximity of other occupants of the apartment renders it necessary to suppress many of the natural activities of the child, such as running, jumping, dancing, and screaming. It is difficult to so isolate a play-room that there will be no fear of disturbing others.

Effects of Such Environment

Many of our children lack fair muscular development, although they are above the average in height, as shown by the physical examination reports. They also lack endurance, co-ordination, and nervous control.

When we think of the country child, who, at six years of age, rides the horse to water, climbs the trees and fences, plays out-door games, has regular tasks to perform, and in consequence is sturdy, muscular, and independent; and again of the East Side child, who has to assume the care of younger children in the home, to lift, to dress, to attend, we see where our children in comparison lack opportunities for physical development.

With every possible help the nervous system of the New York child undergoes a struggle to grow normally. A sufficient amount of sleep is difficult to obtain. Undisturbed slumber is even more difficult. The roar of the city, the clang of the street cars, the noises of the home, all tend to restless sleep. Then again, many young children are allowed to keep late hours and are over-stimulated by parties, and even by the theater and opera.

Further, the child is rarely, if ever, alone. Grown people suffer in nervous control, if never given an opportunity to retire from the presence of others. Why should not children suffer in the same way? The child often grows irritable because of the too constant supervision which is frequently unsympathetic.

A nervous child does not always find relief in the period of the day given to open-air exercise. It is difficult to make the daily promenade in the park or on the avenue, under the surveillance of a nurse, anything but a monotonous, uninteresting performance. The child needs opportunity for childish fun and frolic; the quieting, uplifting influence of the field, the forest, and the stream; the contact with the sand heap, the wild flowers, the green grass; and above all the abandon that is derived from old clothes. He needs to have the physical weariness that comes from healthful play. Some of the parents, realizing these matters, have secured the services of young men or women, students in the university or college, who take groups of two or three children for walks and excursions. Being sympathetic and intelligent, these guides enter into games or give direction to the walk so that the child has an opportunity for free play and real relaxation. But such provision is exceptional.

Again, some parents, in their ambition for their children, over-stimulate and overwork the brain. Simultaneously with their entrance into school many children begin music, dancing, and French and German, so that there remains little time for physical relaxation and free play. Frequently even the toys afford inadequate relaxation. They are of so complex a type that they excite the child's emotional nature with no corresponding motor reaction on his part, and he soon wearies of them and demands a new sensation. The French doll or the electric train do not satisfy the demands of a constructive imagination, nor do they afford the same reaction as the rag doll and the little wooden cart. There is often no love for the wonderful mechanical toy, because there has been no effort on the child's part to make it, nor opportunity to clothe it with fancies of his own; therefore it is thrown aside with little regret. No matter how expensive the numerous toys the child possesses, he usually turns to some disgraceful, old calico cat, rag doll, or battered tin soldier, that mean more to him than all his other toys. The little child appreciates simplicity of form rather than complexity of mechanism. By constructing his own toys, he keeps that balance between the sensory and motor activities so greatly lacking in the city child. The latter would have better nervous control, if he had more opportunity in his home to satisfy his desire for activity in a healthful way by pounding, sawing, cutting, and constructing. The desire "to make something" or "to do something" is a perfectly normal one and should not be inhibited, but rather directed towards something of real merit.

Advantages of Kindergarten Training

The child who comes to us with good Kindergarten training—and there are many such—has had a better opportunity to develop normally in this respect, for these constructive instincts have been accepted as a good basis for his work in the Kindergarten and have become organized. From the imitative and imaginative activities he has been led to plan and execute a much wider and more serious line of occupations, occupations that give him a keener insight into and better appreciation of home life. For example: from "playing house" and using his blocks to represent people, furniture, walls, dishes, etc., he comes to the point where he wishes to construct a "real house." The Kindergarten

teacher aims to gratify that desire by suggesting the construction of a doll house, the making of simple furniture, the setting of the table with toy dishes, the caring for the house with the toy broom, dust brush, etc. Through these and similar activities he has developed a certain power to organize his experience, has received a beneficial training in observation and attention, and has come to feel a degree of personal responsibility in execution. He has had his personal experiences enriched by those of other members of the group; has learned something of his social position outside of his own family circle; has come to realize that he is a member of a community that has the right to make certain demands upon him. Consideration for the rights of others has led to placing certain restrictions upon him. He has learned to share as well as to receive; to help as well as to be helped. This adjustment to a new environment has been found to be an extremely beneficial one to an only child, especially if he be shy and introspective, or selfish and domineering.

Summary

To summarize briefly: the Horace Mann School has a class of children who, in the majority of cases, are below the average in endurance, muscular strength, and nervous control. On the other hand, they are above the average in general intelligence, and are imaginative and receptive. They lack, however, concentration, application, and independence of thought. Socially, they have polite manners, but they are irresponsible; not wilfully disobedient but rather slow to obey, and somewhat selfish and domineering.

M. C. W.

THE DEVELOPMENT OF THE SOCIAL SPIRIT

The effort is made to have in the schoolroom, as far as is consistent with classroom conditions, a home-like atmosphere.

The Aim of the School

Our policy is to have the child realize that "he does not live unto himself alone," but rather that he has certain responsibilities toward others. With a larger circle than that of the home there come more definite demands upon him. He is now one among many and has not only his own rights, but also those of his classmates to consider. His relations to his fellows, to the class, and to the school are emphasized with the hope of creating an environment in which he may become self-governing.

Owing to their home influences and ideals, we practically never have children in the school with vicious tendencies.

Influence of the Home

The majority are truthful, honest, and have a keen sense of justice. Their home associations teach them social customs and how to observe them. On the other hand, owing to these same home conditions, they are frequently dependent upon parents and servants, are often irresponsible and exceedingly careless about their own property. Some are inconsiderate of the rights of others. They have been the center of attention in the home, have become somewhat egotistical, and have acquired the habit of insisting upon immediate attention. While not wilfully disobedient they are slow to respond to a request, and frequently wait to question or to argue. They also lack a sense of personal responsibility due, in a measure at least, to the custom prevalent in many homes of paying money or giving reward for good behavior.

From the nature of the activities undertaken and their method of presentation, it is possible for the personal relations

Method of Fostering Social Spirit

between teacher and pupil to be very close. This relation generally extends to the parents and results in mutual co-operation for the benefit of the child. The school aims to have the child feel responsible as an individual for his own good conduct and for his example to others. Methods must be adapted to suit the needs of each case. A few of the motives suggested to the child are presented. If he is tardy in the morning, he is led to see that he is

disturbing the class by his entrance; if he whispers unnecessarily, or creates a disturbance during a recitation, he is infringing upon the rights of the teacher and of the class, who are entitled to quiet 'and non-interruption; if he talks overmuch he is taking time not his own; if dilatory in performing his share of the work during a class exercise, attention is called to the fact that he is keeping the class from proceeding. The aim is to have freedom for the individual accompanied by thoughtfulness for others. When a child is continually indifferent or forgetful of those about him, he is separated from his class or denied the privileges accorded the others. Frequently this is sufficient. The exception must be treated as the case demands.

A class feeling is encouraged. Pupils coming as strangers are introduced to their classmates, who often show much kindly consideration and interest, trying to make the new comers feel at home. In the games the effort is made to have each child do his part for the pleasure of all, and not to be selfish or partial in the distribution of the honors. In the work of the gymnasium, where some children shrink from attempting certain exercises because of the fear of bodily harm, the more courageous ones are given an opportunity to help and encourage their classmates. Again, they are led to feel a responsibility for the visitors in the room, and are expected to so recite, read, or discuss, that their guests may hear and enjoy what is being presented.

The majority of children respond very quickly to the approbation of the class, and feel keenly the condemnation of their mates. With this in view the teacher seeks to establish a feeling of class honor. The children are sometimes left alone in the room and allowed to engage in work without direct supervision, or they are sent, as a class, from one part of the building to another, unaccompanied. They take great pride in being thus trusted.

A school spirit is also encouraged. While this does not appeal in any marked degree to little children there are phases that even the youngest may appreciate; for example,—an interest in the preservation of school property that keeps the children from disfiguring any portion of it; a regard for the comfort of people who are passing the building during recess periods; a pride in maintaining the good name of the school

through orderly conduct upon the streets. A certain degree of *esprit-de-corps* results from the gathering of the pupils of all the grades in the auditorium for morning exercises. The little ones are interested and inspired by the older ones, while the latter are led to sympathize with and to protect the little ones whenever the opportunity is afforded.

In these various ways we aim to render the child a valuable, helpful member of the community.

M. C. W.

PRIMITIVE LIFE

Things mean very little to young children unless they are seen in relation to one another. They have not developed the power to see the meaning of the distinct subjects into which the mature mind has classified knowledge. Their only basis of relating new ideas is through experiences wherein feeling, thinking, and doing are conjoined in a natural way. In all such experiences the different elements are unified in the child's mind by reference to the self, to its needs, its desires, and its observations, and the new elements are appreciated just to the degree that they are perceived to relate to that self.

Value of the Study of Primitive Life

This great fact about children would seem to render it imperative that the basis of instruction in the early grades consist of typical social or community activities through which different elements of knowledge may be presented in natural relations.

The particular community activities that are made use of may be drawn from the present or from primitive life. Each field presents certain advantages and certain disadvantages.

When we undertake to give the child an idea of life as portrayed about him, we find that a presentation of the results achieved by man, as seen in existing social conditions, seems vague and meaningless because of the lack of perspective on his part from which to review the processes involved and the progress made. There are too many facts beyond his comprehension. If an attempt is made to force these upon the child, he gains only a superficial attitude towards the ideas presented, and there is little opportunity for self-expression and invention. Since the complexity of the facts and the greater part of what they represent are not understood or experienced, they remain as something external and quite foreign to his life. The social and industrial processes involve a much more perfect technique for their interpretation than he is capable of.

The daily needs of primitive man, however, his resources, the activities necessary for the satisfaction of those needs, are all quite within the child's comprehension and ability to interpret. The intensity and dramatic quality of the situation appeal to his imagination. In fact, many anthropologists tell

us there are certain identities in the child's interests with those of primitive life. There is a sort of natural recurrence of the child mind to the typical activities of primitive people; witness the hut which the boy likes to build in the yard, or his desire to play at hunting with his bows, arrows, and spears.

Another great possibility in regard to the study of primitive life is the sequential nature of the situations presented. Just as primitive man advanced toward civilization through the acquisition of power gained in the solution of his problems, so the child may develop through the problems presented in ability to observe, reason, invent, and execute. From the mastery of the more simple problems and activities he gains in capacity to understand and execute the more difficult ones.

The period of primitive culture selected for the first grade is that representing the simplest mode of subsistence and is commonly spoken of as the hunting and fishing period.

The aim is to confront the child in imagination with some of the fundamental conditions of such a period, and to bring him into active relations with the problems that such conditions present. His own relation to those same fundamental problems, and the present methods of overcoming them, serve to indicate to him the gulf that lies between himself and primitive man. Of course he cannot realize *all* that lies between, nor is it necessary that he should, but he may come to understand, in a limited way, how man's need has brought about his advancement, through reason, invention, experiment, and discovery. Dr. Dopp says, "The socializing power that comes from a well directed study of the past is secured chiefly through the recognition of the principle that, in the adaptation of the materials of the past, such a condensation of the experiences of ages should be telescoped into the activities of a few hours as corresponds to the parallel changes in the child's attitudes with reference to their more instructive origin. To attempt to carry the child through the actual stages of racial development in a minute way would be to arrest development; the child represents something of the present as well as of the past. Although the child enters sympathetically into the problems of primitive life, he never for a moment identifies himself with the people except in a dramatic way. He is looking down from above, and he knows it. At the same time he is leading up to a fuller

realization of forces in his own life which, hitherto, have been unrelated."

The Aspects of Primitive Culture that are Studied

In order that the child may realize the influence that climatic and geographical conditions have upon man, certain types are chosen as representative. For example: the cave dweller, the Indian of the plains, the dweller in the cold climate, and the dweller in the warm climate. Through a discussion of these types the effort is made to have the child realize that man must interpret his environment and adapt himself to it, overcoming obstacles that retard his progress.

The aspects of primitive culture to which most attention is given are the activities underlying food getting, provision for clothing and shelter, transportation, and communication. The forms of social organization that would naturally develop out of the different conditions are also discussed.

Method of Presentation

Because of the close relation and interdependence existing between the study of primitive conditions and the other activities of the school life, no fixed period of time appears upon the daily program for its presentation. The problems that it raises give many natural opportunities for art expression and for constructive activity, and at the same time for the development of ideas of number, science, language, and literature.

The method pursued to obtain the desired atmosphere is:

(1) To present problems for investigation that will arouse a questioning attitude,—questions that will call for reasoning, experiment, and invention; that serve to connect primitive life with modern; that give the child an opportunity to group his experiences and to use them in the interpretation of new problems.

(2) To use narration as a method of stimulating the imagination, thus aiding the child to obtain clear mental pictures.

(3) To present every kind of suitable illustrative material available, either in the museum connected with the school, or that may be seen in the American Museum of Natural History, or that the children may bring from their homes.

(4) To give opportunity for self-expression. The child's interpretation of the subject under discussion may be imaginative

pictures, a pantomime, a song, a dance, or something that he has constructed.

As a suggestion of one among many possible methods of approach the following is presented:

By means of direct questions and discussion the child is asked to think of his home as a place of protection from enemies and the elements; as a warm, well-furnished, well-lighted spot containing various so-called necessities and luxuries; as a place where well-cooked, well-served food abounds. He is asked to think of the members of the family and their various occupations. Then the question of markets, shops, factories, etc., and their relation to his everyday life is discussed.

Next he is asked to imagine a place near a river, or in the woods, or on a hill, a place without any houses, shops, markets, farms, etc., a place with a climate similar to ours. How do you think man would get along in such a place? What would he need most? How would he obtain it? If he were on a wooded hill near a stream of water, what kinds of food might he obtain? If his food consisted of roots, nuts, and berries, would he have a sufficient supply at all seasons of the year? Could he gather food in the summer to eat in the winter? What would he do with it? If he had to take food from one place to another, how would he carry it? Do you know of any animals that store their food in the summer or fall?

On the nature study side, attention can be given to the nut-bearing trees, especially the chestnut and oak. After discussing the value of the nuts, and after observing on the campus how the squirrels carry them and store them for the winter, the children are brought to recognize the leaves, bark, and contour of some of the different trees.

In connection with the constructive work, the thought of man's need of some means of gathering food and of transporting it is discussed. The value of pieces of bark, large leaves, pieces of skin, empty birds' nests, etc., for holding the nuts and berries is talked over. Suggestions from the children as to various materials and methods result in the introduction of grasses, twigs, or rushes from which the children attempt to make baskets. The tying, coiling, and weaving of these materials are carried out by simple methods and lead to the making of baskets of other materials later on in the year.

Again in connection with the question of food supply, the thought of how animals obtain their food is developed. How would man catch the small animals? How would he escape from the larger ones? What would he do at night? Where would he stay in winter? These and other questions lead to attempts to devise a home on the sand-table. If you found

This Picture was Drawn after the Child had Read about the Mammoth Hunt in *The Story of Ab.*

a cave and it were occupied by a wild animal, how would you gain possession of it? How did primitive man? How did he prevent the animal's return? Of what use is fire to primitive man? How was it first produced? How do animals feel about it?

Selections from *The Story of Ab* are given to the children during these discussions that they may obtain clearer images and feel the interest that is incited by a personal hero and his experiences.

Primitive weapons are discussed and experiments made in their construction. Sticks and stones are gathered and a stone axe made by binding the stone to the stick with pieces of skin. An excursion is made to the Hudson River to gather materials and to make observations that shall render more vivid certain points connected with the points discussed. Questions similar to the following are asked: If there were no city here and it were a wild country, where do you think a cave might be found. Where would animals be likely to make a trail to the river? Where could men hide and hurl rocks upon them? If the stream overflowed, what would be flooded first? Would it drive the people out of the cave? Where could wood

be found to build a fire? Do you see any rocks large enough to answer as a door to the cave? Do you see any trees bearing nuts? What animals store the nuts for winter? Have you seen any doing it? Do you see any trees that Ab could climb? Could you climb them? Can you find one that would make a good dug-out? Do you see a stick suitable for a handle for a stone axe? Can you find some stones for a stone club, or a scraping knife? Would you like to play a hunting game?

After this an excursion to the American Museum of Natural History is made to see how ingeniously primitive man constructed his weapons. In planning such an excursion the following method is pursued: The subject about which the children are to gather facts is discussed for several days previous to the visit, then they are asked to look for certain definite things and are told to report upon them. About one-half hour is long enough for a visit, as there is much to divert and tire them. It is better to go often than to stay beyond the time when they can profitably observe. After the visit notes are compared, and the children attempt to construct weapons and tools similar to those observed. For this they use the materials gathered in the excursion to the river.

Cooking Out-of-doors.

The children are very much interested in the question of fire and the early methods of making it. Last year one of the professors gave a demonstration before the class showing several primitive processes. The children, later, constructed a bow fire drill.

Several cooking lessons accompany these discussions. A fire out-of-doors is made and chestnuts are boiled in a vessel

Cooking in the Laboratory.

containing water that has been heated by throwing in hot stones. Chestnuts are also roasted and corn popped on the coals. Apples and meat are roasted on pointed sticks before the fire. These lessons serve to indicate to the child how primitive man prepared his food and what his trials were. Following these lessons, the children cook the same articles of food in the laboratory with all the modern conveniences. This emphasizes the progress of man in a vivid, simple way.

Again, in the study of the food problem, there appears the

Clay Dishes Made and Decorated by the Children.

need of containing vessels. Preceding the making of clay

vessels, questions as to the things probably first used are considered. Primitive man's invention, namely, the covering of gourds with clay; the incasing of fish in clay; the lining of baskets; the rolling and coiling of the clay in a similar manner to the baskets; the firing, etc., all serve to indicate to the child the evolution of the dish.

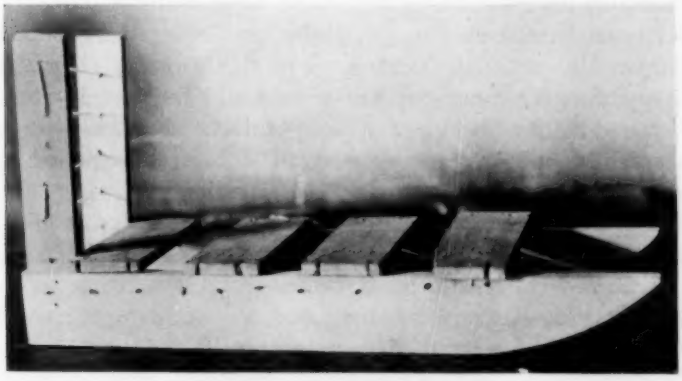
Later, with the itnroduction of more improved weapons, the child sees that man's strenuous efforts to obtain sufficient food are somewhat abated, and that he has more leisure. With this leisure comes an exchange of food, weapons, etc., with others. Through the common needs and interests, more frequent communication with other primitive men is established, opinions exchanged, and suggestions made.

The child and the savage have much the same tendencies toward decoration. With both there is the desire to ornament and the delight in simple, elementary colors. In both cases also there is the tendency to use pictorial decoration—decoration that tells a story. Design and its interpretation as seen upon early pottery and basketry, with the implied legends and stories, forms an interesting parallel to the child's own work in artistic lines of a similar character.

During the winter months the children consider, in connection with their nature study, such questions as these: The effect of cold upon the environment; the departure of the birds; the destruction of plants; the thickening of the fur upon animals; the need of warmer clothing; the direction of winds; the short days. These discussions prepare the child for an introduction to a country where no vegetation exists and where there are no birds, or small animals; where the days are dark, and the sun is seen only for very short periods—the land of the Northman or Eskimo. The questions of food, shelter, clothing, and transportation are presented for these new conditions, and comparisons are constantly made with the child's home life.

To add to the child's information and interest, he is taken to the American Museum of Natural History, where excellent representations of Eskimo life may be seen. His observation is directed by such questions as these: What weapons were used by the Eskimo in obtaining food? How many animals can you find in the Museum that he hunts in his country? What means of defense has each animal? How many and what animals does

he hunt on land? How many in the water? What does he hunt them for? What is the difference between the fur of the white bear, walrus, or seal? How does the seal swim? Can you find the Eskimo's kayak? Of what is it made? Why? Where does he keep it when not in use? Why? How is it drawn? Why does he need such a long whip? Why does he have a back to the sled? How is the house made? How is it lighted and warmed? Where do the dogs stay? Where do the people sleep? How do they cook their food? What appears to be burning in the stone lamp? What animal eats moss similar to that used in cooking? What are the differences in clothing worn by the man, the woman, and the child? How are the leggings made? How are the clothes made? Do you see the needles, knives, and thread used in preparing the skins? How is the hair worn? What kind of dolls are used by the Eskimo children? Shall we see how many games we can find that the Eskimo children play. After noting these and related points in the Museum, the children present on the sand-table of the schoolroom a scene in the Northland. They make a hut, dress an Eskimo doll, make a sled (tying the parts together as



Eskimo Sled.

the Eskimos do), a harness, and a whip of skin and wood. They model clay animals like the seal, walrus, polar bear, and Eskimo dog. The construction of the sled calls for exact measurements, thus furnishing the motive for a number lesson. They read lessons from *Around the World* descriptive of the Eskimo, and they memorize Frank Dempster Sherman's poems,

Wizard Frost, Winter, Winter Sports. Snow scenes are drawn, one an imaginative picture representing Eskimo life, the other a view from the schoolroom window, while an Eskimo song found in the "Ethnological Reports" gives the child a true idea of primitive music. Thus various types of primitive life are presented to the children.

Results of this Study

It may be evident from the examples given that the activities suggested by primitive culture afford many opportunities for the unification of the various subjects of the curriculum. It is felt that the child gains from this work a training in the association of ideas, because he is expected to bring to bear upon the subject under discussion all available knowledge; a training in using past experiences to interpret new ones, a training of judgment, an increase in the power of attention, a growth of the imagination, enlarged sympathies, and a feeling of responsibility in his social relations. Because the child is interested to know how primitive man grappled with the obstacles about him, how he invented ways of overcoming those obstacles, what resources he had to draw upon—for all these reasons, his own clothing, his shelter, his food, the nuts, fruits, trees, animals, birds, fish, grasses, reeds, the mountains, plains, rocks, forests, ocean, and streams, all come to have a new significance. Knowledge gained through his summer experience and by travel serves to enrich and clarify his ideas. Thus certain facts of daily life, that otherwise would have no meaning for him, become of vital interest, because they represent the stage of progress made by the race, and indicate to him how the past is related to his own complex civilization. The occupations of his elders have a new significance. He is interested because of his relation to these problems. He has new motives, and wishes to repeat some of the processes. He appreciates more fully the part that the *individual* has played in the *racial* development, and it helps to give him a feeling of personal responsibility in the work being done in the world about him. He comes to realize how, in the history of the race, some have helped and others have hindered, thus gaining a better idea of his own place in the social world.

M. C. W.

MANUAL TRAINING

Dr. Nicholas Murray Butler has said "Manual training is mental training through the hand and eye." In presenting this subject in our school, we aim to keep this fact constantly in mind; to preserve the balance between mental and motor activities; to use constructive work as a natural form of expression.

Aims

Through the work undertaken we also aim to have the child realize that the school is a genuine form of community life, and that he is a member of that community. By developing common interests and needs with his classmates we hope to have him learn a deference for the rights and opinions of others, to awaken a sympathetic coöperation and exchange of suggestions and helpful criticisms. Children come to be keen critics of each other's work, and yet are ever willing to help where it is needed. We find that honest criticism and appreciative comment often prove an encouragement to the timid child and an incentive to the slow and indolent one.

Through the problems that arise in the general work of the year we endeavor to have the child feel the natural need for constructive activity, and furthermore that the activity has either originated with himself or that it is his own interpretation of a problem, that the selection of proper materials and tools is his prerogative, and the discovery and correction of errors his privilege. By means of these experiences we hope to have him gain a certain degree of independence of thought and action, good judgment, a feeling of responsibility, habits of order and industry, and a critical attitude toward his own work.

Again by arranging the problems with reference to the technical difficulties, we aim to provide for the development of physical strength and muscular control. Consequently activities demanding the use of the larger muscles, such as sawing, planing, and hammering, are given early in the year; those calling for the finer coördinations, like simple sewing, weaving, and basketry, later in the year.

Lastly, through the presentation of many of these same problems we aim to have the children realize their social significance as types of the processes by which society has developed.

They serve to bring home the primal necessities of life, and through a comparison with similar problems connected with his daily experience, such as food, shelter, and clothing, he begins to understand something of the progress of the race. Thus, in the selection and discussion of primitive activities such are chosen as appeal to the interest and understanding of the child and tend to organize his energies. With the savage these activities meant the preservation of life; with the child they mean the dramatic interpretation of a situation that is simple enough for him to comprehend and from which he learns how the first steps were taken by the race. He learns to respect the ingenuity displayed by the savage when he sees what the savage accomplished with no tools or very crude ones. He recognizes what has been accomplished by the race by means of the substitution of the finished tool, with which he works, for the crude implement with which the savage made his bow and arrow, or constructed his boat, sled, or hut. Through these discussions the child comes to realize in a small measure that the race has developed mentally "through the hand and eye."

Selection of Objects

The selection of the various objects to be constructed is influenced by the main lines of thought taken up during the year, many of which are suggested in the outline. Modifications are made from year to year as the needs of the class vary.

The character of the constructive work is determined by various considerations, among which are the following:

(1) The things made must stand for ideas of large, social meaning.

(2) They must be things that the child feels to be worthy of his best efforts.

(3) They must be of a nature calculated to represent the child's own expression of the subject under discussion.

(4) They must be simple enough for him to execute with little or no aid on the mechanical side. A child often has an idea that he is unable to express because of the mechanical difficulties involved.

(5) They must not be so complicated as to demand numerous directions and frequent assistance. This does not mean that the teacher is not to direct or assist, for at all times he may lead the child to a clear image, or aid him to acquire the technique

of the tool, by questions and suggestions. The temptation, however, is to help too much, for the teacher has in mind the finished product.

(6) They must not demand too long continued application. In the child's early work it is not wise to undertake the construction of an object requiring too much time to complete, for, while an artificial stimulus may be used to some extent, the first interest is lost and the activity, instead of being a spontaneous one, degenerates into an act of drudgery.

Materials Used

The materials used are those which best illustrate the thought under discussion and which can be readily manipulated by young children. They must also be inexpensive and easily procurable. Among those which have been used are the following: wood (both prepared and in the form of twigs), clay, cloth, grasses, rushes, raffia, leather, cord, paper, cardboard, sand, and stone.

The tools in most common use are the hammer, saw, mitre-box, chisel, knife, scissors, and foot rule. They are of light weight and easily manipulated. As has been stated elsewhere, the child's physical development is below the average, and because of his undeveloped muscles he becomes easily fatigued, and therefore must have tools adapted to his strength.

The Children at Work in the Classroom.

There are three directed lessons a week, each three-quarters of an hour long, but the children are free to go on with their work at any unoccupied period. They frequently come early

to school in order to complete some piece of work in which they are interested.

The work is done in the classroom with the exception of the cooking which is carried on out-of-doors or in the laboratory. The children are led to feel a personal responsibility for their desks and are careful about marring them. Large sheets of paper or oilcloth serve to protect the desks when there is work with clay.

Method

The worth and value of an activity to a child depend largely upon how far he can express himself in it, and how much of his power it takes to exhaust its possibilities. He is interested in a game of play just so long as it appeals to his imagination and offers an opportunity for expressing his own fancies.

The same is true of manual training, and the aim is so to present the subject matter connected with the various topics that there shall be (1) an interest awakened; (2) a desire to gain all the information possible concerning the object and the raw materials used in its construction; (3) a clear image of what he desires to make; and (4) perseverance in its construction.

The constructive desire is a natural one with all children at this age, varying in strength according to the interest felt in the object to be made. If this desire is intensified by its relation to some subject under consideration that has a vital interest for the child, and if he feels he is expressing his own thought in his own way, in the execution of this desire, then comes the feeling of personal gratification, that is the natural reward of an effort honestly made, and the growth in power that is a stimulus toward greater effort. In order to make this desire something more than a transient one, or a momentary interest in the novelty of the constructive activity, there must be the intellectual growth that results from a knowledge of the materials and their use as applied to the expression of an image.

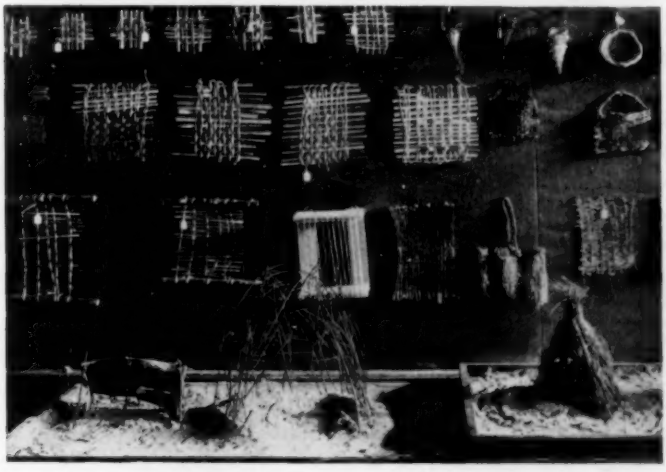
This power to image is one that should early receive attention. The Japanese recognize this and begin very early to train their children to observe carefully, to image clearly, and then to reproduce. This means a great gain in mental and bodily efficiency, for after such training there is little awkward fumbling and less wasteful experimenting. To see possibilities and to be

alert in making use of them is a most valuable power for the child to develop.

The early work in weaving is an illustration of this. At first the children have woven a mat with flat rushes. In this operation they have found considerable difficulty in holding the various pieces in place. The need of some arrangement to secure one set of pieces in position is strongly felt, and various ways of doing this are discussed and experimented with. One pupil first tied the ends of half his pieces to two sticks, so arranging them in parallel lines. This was a help, but was still awkward to manipulate, and further study developed the idea of holding the two sticks in position by two others at right angles, so forming a square frame which allowed him to devote his fingers entirely to the weaving of the cross strips.

Through the association of ideas the child begins to organize his experiences, to feel the need of some object, to reflect, to judge, to imitate, and to invent; thus following in the steps of the race.

Imitation has its place in this work as well as in many other lines. Imitation of another child, or of the teacher, in the use of a tool, or in the shaping of an object, is often helpful to one



Work Showing the Development of Shelter from the "Lean-to" to the Thatched Hut; also Weaving and Basketry.

who lacks the power to image clearly. An excessive reliance on this tendency, however, is destructive to independence of

thought and action. One method of developing this independence is by presenting opportunities for invention. Materials are given the child to carry out a certain activity and he, as an individual or with the aid of a small group, attempts the solution of some problem. For example, in the early spring, a group of children were given slender, pliable twigs from which to make baskets. Each child went at it in a different way. One coiled the twigs and tied them in a basket form, and another tied three twigs together and wove them in a spiral manner, a third tried plaiting them and then coiling. After this experience, the use of the raffia and twigs to form a basket, and later the use of the raffia alone, served to give the subject of basketry an interest far keener than the work of imitating a model would have aroused. Each child had developed his own method.

Reference has been made to the fact that the problems presented grew directly out of the interests and needs of other lines of thought in the curriculum. Possibly a few illustrations may serve to indicate how this connection is made. When the child enters school in the fall, he has access to the school garden where he may gather the flowers that he planted in the spring while still in the kindergarten. He examines them and notes their changes. He thinks of the time when the frost will come and blight them, and he gives utterance to a regret. Some one expresses a wish that the flowers be preserved during the winter. Another child suggests that he has seen flowers pressed. A discussion arises as to how it may be done, and after various methods have been suggested and tried, a press is evolved. As it is to be a receptacle for beautiful flowers, it seems fitting that it should be something more than two plain boards. The size, thickness, and kind of wood to be used are discussed; various edges on the desk, piano, cabinet, etc., are observed, and a beveled edge decided upon. The tool to be used in making such an edge is the next problem. The necessity of a tool hitherto untried is felt, and after various experiments the plane is found to be the best. The method of staining the press and the color to be applied (each child choosing his own) are brought out in a similar manner. The advisability of using sheets of paper between which to lay the flowers, in order that the moisture may be absorbed, is the next point developed. Various kinds of

paper are shown, and a cartridge paper is selected because of its absorbent possibilities. Then a method of extracting the moisture from the flowers is brought up. One suggests weights and another binding. To carry out the latter method a band is made of a heavy macramé cord, knotted by the fingers in a manner similar to an easy crotchet stitch. This is passed around the press and the child binds it very tightly without the exertion of any great strength. The ways of preserving the flowers after they are pressed are discussed, and a book for mounting them is the outgrowth of experiment and suggestion. Thus the need precedes the activity, and interest awakens the constructive desire.

At another time the necessity of a better weapon for primitive man than the club, spear, or stone axe, is being considered. The evolution of the arrow from the crude hunting-knife and spear, the bow from the throwing stick and trap have been

A Scene in the Sand-Table Representing the Mode of Hunting in the Cave-Man's Time. Bows, Arrows, Indian Suits, and Head-dress Made by the Children.

traced. The story of how Ab invented the bow and arrow has been read, and the child has come to the point where he wishes to make and use one himself. A trial of various kinds of wood is made with reference to the qualities of toughness and elasticity. For the bow he discovers that he must use wood that is well seasoned, light, and straight, not gnarlèd or knotty. A branch of ash is finally selected. The rough edges are rubbed down and boiling water poured upon it. Next it is oiled to make it

tough and flexible, and then it is bent into shape. Several finished bows are so tested that the child may have a standard as to the length of one suitable to his own use. The Indian measure, eight times the span from the thumb to the little finger, is given him and he makes his accordingly. The stringing of the bow, the leaving of it unstrung when not in use, the oiling of it to keep it in good condition, are all matters of interest to him. They interest him from the side of play, and from these experiences he also learns something of the history of the bow as one of man's most valuable weapons. The proper wood for an arrow, its shape and length, are discussed. By experimenting it is discovered that a ratio exists between the bow and the arrow. Again the measure used by the Indian is given,—the length from the armpit to the end of the thumb nail. These measurements bring up the subject of the need of standards of measure and how they have been evolved from natural units. (Some of these natural standards are given in the article on Number.)

The need of weight in the arrow, the size and shape of the arrowhead, the connection between the wind and the feathering of the arrow, are all discussed and experimented with. Thus tools and their manipulation, the materials selected, the measurements necessary, the history and science introduced, all tend to give the child "a mental training through the hand and eye."

The making of Christmas tokens is an example of the connection between manual training and present social life. Many of our children have money given them to spend freely for presents, and it means little effort, no self-denial, and little thought to purchase their gifts as their fancies may dictate. But the planning of a gift, the labor and perseverance necessary for its construction, the feeling that it is a token which is the result of personal effort and thought makes it a most valuable experience. The child is encouraged to construct one that is useful and not too perishable, A simple gift is desirable, one demanding honest, unaided work on the part of the child. It sometimes happens that a pupil who is inclined to be careless and untidy develops a sudden desire to produce something worthy of presentation at Christmas time. His love and pride lead him to be more persevering, careful, and neat in his work than ever before. His gratification at the results inspires him to do better work ever after.

In this Christmas work, as in all constructive work, an endeavor is made to have the child develop a feeling for good lines, right proportions, artistic coloring and decoration. Because of home influences there is seldom a tendency exhibited to use crude colors or tawdry effects.

As has been suggested, the method is one of observation, reflection, open discussion, and experimentation, with the view of making the individual self-reliant, thoughtful, and independent. A dictated lesson, where every point is suggested, every step prescribed, every tool selected by the teacher, is not a manual training lesson in the true sense of the definition, for there has been no opportunity for the construction to develop as a result of the need, no observation of materials, no display of judgment in the selection, and therefore little or no mental training.

Of course with twenty-five children, one does not get twenty-five results of equal intrinsic value. There have been twenty-five different minds working in as many different ways; not one mind dictating and directing. If, however, every one of the pupils has exercised the maximum of consciousness, then there has been a "mental training through the hand and eye." The

A Scene in the Sand-Table Representing the Industries of an Indian Village.

method pursued in group work differs somewhat from that observed with the individual. There are the same observation and open discussion, but the method of execution is decided by the majority of the group, or by a leader selected by the others to make the decision. The sand-table offers excellent opportunities for work of this kind. For example, a scene representing some of the industries of an Indian village is determined upon. A child is selected to decide and apportion to the others the objects necessary to be constructed for the scene. One child makes the wigwam of skin or leather, or lacking that material uses cotton or burlap; another child decorates it. Two children make

the canoe. One child makes the clay objects necessary to represent the Indian mother preparing the corn by pounding between stones. Another makes the figures to represent a cooking scene; another the figures to show the preparation of the skin for clothing; another shows the weaving. When the objects are completed, the children decide how the various structures and figures shall be disposed on the sand-table.

In this way helpful suggestions and assistance tend toward the development of the social spirit, and toward habits of coöperation.

M. C. W.

NATURE STUDY

There is no doubt that nature appeals to children. Every child seems to have been blessed with a love for plants and animals and with an interest in natural phenomena. There is danger, however, that this vital spark may be crushed out by the artificial life which surrounds the city child, and that he may lose the sturdiness of character which contact with nature develops.

The Need of Nature Study in the City

The city child cannot go among and care for animals. He cannot climb trees and hunt for nuts. He does not watch for the spring flowers, and know the bush where the first pussy-willow appears or the nook where the first violets grow. There is no trudging behind the plow for him or planting of seeds, and generally there is no ground for a garden of his own.

The majority of our city children are unable to keep pets or plants, as life in hotels, in apartments, and in most city houses, is not conducive to the growth of either plants or animals. This deprives the child of a most valuable experience.

It is true the parks offer, in a limited way, some contact with nature. This, however, is a "Please keep off the grass" and "Do not pick the flowers" acquaintance. Here nature is something to look at, and not something that the child may approach closely or call his own. The squirrels and the birds, however, because they are protected, are usually quite tame and children have many pleasant experiences in feeding and watching them.

Many of our children spend the summer at the seashore or in the country. These experiences are certainly valuable, and the child who has them may count himself fortunate. Nevertheless, a few weeks at the seashore, followed by a few weeks in the country or mountains, with the succeeding long months in the city, do not give the child any definite or permanent relation with nature. Such conditions create a peculiar need for nature study in the Horace Mann school.

To foster the child's natural love for animals, we have in the

Equipment for the Study of Nature

first grade many pets in which the children take a special interest, and for which they feel a personal responsibility. Last year, at different times, we had in cages a family of rabbits, some guinea pigs, a squirrel, and one little chicken; in an aquarium, goldfish, sunfish, dace, water snails, and salamanders; in a vivarium, caterpillars, chameleons, green frogs, and tree frogs.

To strengthen the child's interest in flowers, each pupil plants flower seeds in individual flower-pots, which he keeps for his own. Some of these are placed in the greenhouse, because conditions there are more favorable for growth than in the schoolroom. (A greenhouse in charge of a gardener is maintained for the use of the Horace Mann School.) But the results are more satisfactory when the plants are kept in the schoolroom, because the child then feels a keener responsibility about them. The seeds that have been found most satisfactory for growth in the pots are the marigold and the nasturtium.

In the spring, the children work in the school garden. Each child has a bed in which he plants flower seeds of his own choosing. Bachelor buttons, mignonette, sweet alyssum, candytuft, marigolds, and some others were planted last year. But owing to the early closing of school the most valuable part of this work is lost, namely, the caring for the plants and the watching of their growth. The children visit the garden, however, in the fall and see the final results of their spring planting.

For the sake of further acquaintance with nature, frequent visits are made to the Columbia campus near by. Here the children learn to recognize the oak and the maple tree; here they study the squirrels in their freedom, and the birds, especially the English sparrow and the robin; here they watch the effect of the coming and the going of the seasons upon plant and animal life, as well as upon the landscape. Occasionally visits are made to Riverside Park, Morningside Park, and Central Park.

The children become familiar with the common wild flowers which always appeal to them, by having the varieties that they are likely to meet on their excursions to the country brought into the classroom.

In the fall, oak and maple leaves are gathered in the country, that the children may see their beautiful coloring, coloring

which they do not see in the city. Twigs of the oak, the maple, and the horse-chestnut are brought into the classroom to show the different stages of the growth of the buds. The moth and butterfly caterpillars are kept in the schoolroom and the children watch the wonderful change from worm to cocoon, to insect. Last year the Promethea, Io, and Cecropia were observed. In the spring, frogs' eggs are also watched with eager interest as they change to tadpoles and begin to grow.

A study of plants and animals in their relation to food, clothing, and shelter in primitive times, and also at the present time, leads the child to feel his dependence upon nature. Often the city child, surrounded as he is by innumerable markets and inexhaustible shops, does not realize this dependence.

Method

On the program, nature study is scheduled for three fifteen-minute periods a week, but it is hard to confine the subject to regular periods, and to present it in such a way that the children may take an active part in the work. Some of the most valuable work is done before school, after school, and during some of the free play periods. When their work is finished, the children are allowed to watch the pets or to work with their plants, provided they do not disturb the class. They enjoy this and at the same time become more intimately acquainted with the plants and animals.

The method of work includes the care of the animals and plants, observations, discussions and oral reports of observations and experiences. The observations are suggested by the children's interests, or by problems in nature study.

These discussions and reports give opportunities for valuable language lessons. The child has some information which he wishes to impart to the other children. He is held responsible for making them understand, consequently he must express his ideas clearly and definitely.

The aim of the work in the schoolroom is not to discover the number of legs, toes, teeth, etc., of the animals, but the animals are used as the children's pets. In watching them and caring for them the children gain a knowledge of the animal in its relation to their own lives and of its characteristics, habits, disposition, and needs.

Last fall we had in our schoolroom for some time a gray squirrel. When it came to us it was not thoroughly tamed, was

frightened when the children went near, and snapped at and scolded them. How to tame it was a problem. The children considered the question, decided that he must be fed and given water, and that they must keep away from him until he became accustomed to being in the schoolroom. This plan was followed. Before he left us he would take nuts from the children and did not object to having them watch him.

Many questions were involved in caring for the squirrel, questions which arise in connection with keeping pets in the schoolroom or elsewhere. It was necessary to consider the kind and quantity of food to give him. For the squirrel's sake these points had to be decided at once. The temptation was strong for each child to give him something, as it was such fun to see him eat. Should the nuts be cracked before giving them to him, was another question to be answered. This demanded that the children know something of the squirrel's teeth in order to meet his needs. They recalled what they knew about the way squirrels eat; some other facts regarding their teeth were developed; finally, it was decided that the squirrel must have something to gnaw, in order to keep his teeth in good condition, therefore the nuts should not be cracked, unless it was found that the shells were too hard for him to gnaw through. It was possible, in this study of the squirrel's teeth, to make a personal application, and to lead the children to see the necessity of boys and girls caring for their teeth.

The responsibility for feeding the squirrel was placed upon the children. One child was chosen with the privilege of choosing some one to help each day. The class, as a whole, acted as monitor to see that the privileged child did his duty, while the teacher exercised a close supervision. Practically no experiments were made with the food of the squirrel, but the children were constantly on the lookout for ways and means of making him more comfortable. Their suggestions, provided they were reasonable, were always considered.

In caring for pets the ideal way is to have the children take the entire charge of them. Owing to peculiar conditions in our school, we have not been able, as yet, to realize this ideal. We do the next best thing, however, and let them take as much care of the animals as is possible.

During the time the squirrel was in the schoolroom, visits

were made to the campus to watch the squirrels there. In this way something was learned of the habits of squirrels when they are free, and this helped the children to understand better the needs of their pet squirrel.

When the squirrel first came to us, a question arose concerning the fear he showed. The reasons for the fearfulness of squirrels found at large were discussed. Some of the squirrels' enemies were mentioned, and the squirrels were observed to see what means they had of protecting themselves from these enemies. This brought out some of their characteristics—color, quickness, climbing powers, etc.,—and led to a talk about the structure of the squirrel, general facts which the children discovered for themselves. As the seasons changed the effect upon the covering, food, and habits of the squirrels on the campus and in the woods was considered.

In connection with all of the work with the schoolroom pets, the children are encouraged to relate any experiences they may have had with animals, and to give any information about them that they may possess.

In planting and caring for plants it is possible to make experiments which are impossible in caring for animals. In this work the child is left to find out for himself the best way of doing, the aim being to raise the best plant he possibly can.

Each child is given a small flower-pot and a number of seeds. He plants the seeds as he thinks best, regulates the depth of planting, the quantity of water, the placing or light, and any other condition that he can. From time to time, the plants are compared and the children discuss ways and means of improvement. The comparison of a plant that is growing particularly well, and one that is not, brings out some important facts; thus, when the seeds begin to sprout, the child whose seeds have not sprouted may discover that he has planted his too deep. If the seeds do not come up, he is given another chance to try. This work also reveals the reward of intelligent care and the results of neglect, a most valuable lesson for life, and one which a large number of our children need. That the children may profit by their mistakes, they are given, after these plants begin to bloom, other seeds to plant.

As the child watches from day to day the unfolding of the life history of the plant, the roots, stems, leaves, flowers, and

seeds come to have a new meaning for him. He appreciates that each is necessary for the life of the plant. Because the child has cared for the plant, watched over it, held its life in his hand, he loves it, and its beauty appeals to him more strongly than it has ever done before. "The love of a flower in the heart of a child is the highest thing nature study can develop," says Prof. Clifton F. Hodge.

In caring for plants, the child is compelled to think, reason, and experiment for himself, and he thus gains executive power, independence, and self-reliance. His skill in observation is developed. He also acquires ability to prolong his interests by continued effort and so increases his self-control. His memory is exercised, for he must remember what happened under certain conditions, in order to profit by experience. He develops patience, carefulness, faithfulness, invaluable qualities which count in the character of the individual. That this work appeals strongly to the children, is best shown by the efforts some of them make to raise plants at home.

Familiarity with the names and with the development of the common wild flowers, in their season, is secured by bringing them into the classroom. The children learn the names of these flowers, and something is told of the way they grow, either by the teacher or by some child. The children put them in presses, and mount them in books which are made in the manual training class. In this way each child keeps a record of the flowers he knows. He also presses and mounts the oak and maple leaves. In the spring, plants of the violet and other wild flowers are put into pots and the children care for them and watch them grow.

Trees are studied in connection with the food and shelter they offer the birds and squirrels, and in their relation to the child. In the latter connection the shade the trees give, and their beauty, are two points which appeal strongly to children. The oaks and the maples on the campus are observed throughout the year, so that the children may recognize them in the different seasons. The falling of the leaves, the coming of the buds, and the growth of the new leaves interest the children. They examine the buds in the fall, again in the winter, and then in the spring. They watch the unfolding of the leaf buds on the twigs in the schoolroom, and later, on the trees. In this study some striking characteristics of the tree as a whole are

emphasized; the more detailed facts mean little to the first grade child and are considered in other grades.

In connection with the oak and maple, the acorn and maple seeds are considered as seeds. They have a greater interest for the child, if he can plant them and watch their growth. The tree coming from a little seed then becomes a real thing to him. He has been told that the mighty oak from the little acorn grows, but it is not until he sees the sprouting of the nut and the little leaves beginning to grow that he fully realizes it.

The acorn, chestnut, and walnut are also considered in connection with the food of man and of the squirrels. In considering nuts as a food for man, the thought is connected with primitive man's problem of securing food.

It is often difficult to determine where to draw the line between much of the primitive life study and the nature study. Many of the problems which confront the child in primitive life work demand that he go to nature for their solution. Much of this work is done by building upon his country and seashore experience. Thus, the problem of securing food suggests the question of the locality in which one may expect to find nut-trees, berries, etc.,—in damp, wet places or on higher ground where it is dry. The solution of some of these problems also leads him to explore his immediate environment. In making stone weapons, for instance, what qualities are desirable in the stones? The children bring in many stones and become extremely interested in them from this point of view. Many of these things, which if unrelated would have no meaning for the child, and consequently would not appeal to him, become interesting, because he has a problem to solve. He casts about among his experiences and turns to his environment to find something to help him to the solution. Things which before seemed unimportant to him, now appear of value.

Following the life history of the butterfly or moth is entirely observation. The children, always fascinated by a caterpillar, watch it with interest. They learn its name, the kind of leaves it eats, and become familiar with some of its characteristics. To many of the children the cocoon is a great mystery, and although there are always children who know the secret, the others are not fully convinced until the insect appears in the spring. There is no reciting of facts; an occasional question

leads to intelligent observation, and many conversations reveal what the children have gained.

Weather conditions are studied in connection with the change of seasons, and the effect upon man, animals, and plants. Weather charts are made, and a record of the temperature, of the weather, and the direction of the wind is kept for a period of two or three weeks in each season,—autumn, winter, and spring. Comparisons are made, for instance, of the direction of the wind on a clear day and on a stormy day, the temperature on a rainy day and on a sunny day. This work is very simple, only facts that the children can easily discover being presented.

The excursions to the campus and parks present many problems, not least among them being the holding of the children's attention, as there are so many things to distract it. It has been found that a group of twenty-five children is too large to secure satisfactory results, so, whenever it is possible, the class is divided, one half remaining in the schoolroom in charge of an assistant, while the other group is out-of-doors. After the second group has returned the children compare observations.

Before going out the children recall and organize their knowledge and experiences relating to the subject of the excursion. Then some of the problems in connection with the subject are discussed, and the facts to be observed are definitely stated. This gives the children a definite aim, so that their attention is not so easily distracted. They also observe more intelligently and feel responsible for their observations. The manner of conducting the excursion depends entirely upon the observations to be made. If the subject is to be discussed, the children remain in a group while they are observing; if they are to gather what facts they can from observation, the children work individually. After the return to the schoolroom, time is taken for a short report of the observations made and for the organization of facts, either orally or by drawing.

Correlation of Nature Study with Other Studies

The nature work is closely related to the other studies. The relation between the work in primitive life and nature study has been shown. In literature the selection of many of the stories and poems is influenced by the subjects under discussion in our nature study; to illustrate, the story of *Persephone* is told when we are considering the change in the seasons, *Wizard Frost* is learned when Jack Frost is holding our attention, and so many other

selections are made, as is shown in our outline of the subjects in the curriculum. Some of the work in manual training finds its motive in the needs created by the nature study, the trellises for the plants, for instance. Constant opportunities arise for practical number work in comparing the growth of plants, in laying out the garden beds, etc. The nature study frequently furnishes the subject for the very simple sentences which the children write. In music, many of the songs are chosen because they relate to the nature study, and many art lessons are inspired by the nature lessons.

In this work the children gain much useful knowledge. They develop an intelligent interest and a sympathetic attitude toward nature. A feeling of responsibility is awakened toward plants and animals so that the children desire to protect them. This desire leads them to respect the prohibitive signs that unfortunately have to appear in our parks.

Results of Nature Study

The young savage who goes about seeking what he may destroy or torment is influenced by this work. His cruelty results possibly from his inherited savage instincts, probably from ignorance. The care of plants and animals awakens his interest in them. This leads to a wider knowledge of them, and he begins to exercise some self-restraint and eventually a protecting attitude toward living and growing things.

With close observation of and the sympathetic feeling for nature the child begins to see more and more of the beauty which surrounds him. He begins to appreciate the delicate foliage of the spring, the coloring in each season, and the many beauties that are revealed to him who looks. As the child watches the coming and going of the seasons, the wonderful adaptability of the animal to its surroundings, and the manifestations of nature, there gradually dawns a recognition of the law and order that governs the works of nature.

E. C. B.

ART

Value of Art Work

The value of art work in the first grade is not determined by the number of possible artists it may be training, but by the experience it offers each child for his development. Froebel proclaimed the need of providing the child with opportunities for self-expression in his school life. To-day, it is recognized that the child develops through self-expression. Any medium, therefore, which makes it possible for the child to gain power in giving concrete expression to his thoughts, which aids him in revealing himself to himself and to others, is of vital worth. It is because art study furnishes this opportunity for self-expression that its place in the curriculum is justified.

Art instruction in the school, then, must result in self-expression. If it fails to gain this end, it ceases to be art and becomes a mechanical exercise, if not an injurious one. Much of the so-called art work in the past has been of this nature. Self-expression demands thoughts, ideas, and feelings, with power to reveal them to others. Art expression depends upon the proper balance of these two phases—motive and technique. Because of this dual nature of art, each lesson so far as possible must be "a double process of new revelation to the child, and of the new revelation by the child." To give the child executive power without increasing his stock of ideas, and his ability to feel, or to awaken his ideas and feelings without increasing his power of expression, destroys the "harmony between the powers of insight and attainment." The preservation of this harmony influences the selection of subject-matter and the method of presenting the technique.

Selection of Subjects

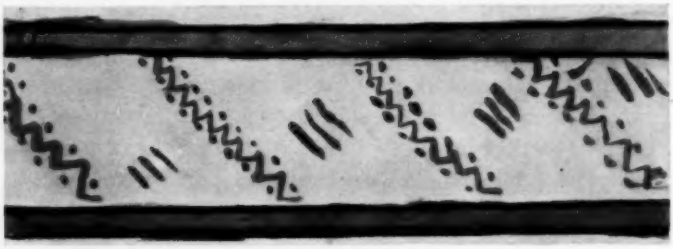
When the art lesson becomes responsible for what the child sees, thinks, and feels, as well as for his skill in drawing and painting, the subject of the lesson becomes a matter of importance. If the child is to recognize and appreciate beauty he must become familiar with the beautiful. This demands that the subjects of the lessons possess the elements of beauty in themselves, and in their relations. If the work is to be a self-expression, the child must be actively interested. This demands that the subjects be adapted to his

stage of development and that they be rich in content, so as to arouse thought and feeling.

It has been found in the work of the first grade of the Horace Mann School that nature study, literature, the study of primitive life, and experiences from the child's every-day life furnish suitable subjects for the art lessons. The decoration of many articles made in manual training is also the subject of many lessons. Relating the art work to these studies, among other advantages, results in an economy of time, which is necessary in our short school session. In the lessons in these subjects the child's interest has been aroused, and he has gained some knowledge which forms a foundation for the art work. With this basis to work upon, all of the time of the art lesson can be devoted to viewing the subject from the art standpoint. This relating of subjects also results in a broader knowledge of each subject, as it has been viewed from different points, and in a more complete development of the child, because his different powers have been called into related activity.

The criticism has been raised that when the subject of a lesson in nature study, literature, or primitive life is carried over into an art lesson it is simply a continuation of the same subject and in no sense an art lesson. This does not necessarily follow. For example, in a nature lesson a flowering plant is studied, and interest in the life of the plant is aroused. The arrangement and use of its parts, and the use of the plant to man are all considered. In the art lesson the children are asked if they would like to make a picture of the plant. Each child is eager to do this, not because he wishes to show the parts of the plant and their relation to each other, but because the beauty of the plant has appealed to him. If the nature study lesson were to be continued, it would be necessary to make a scientific drawing of the plant which is quite beyond the power of the first grade child. In the picture he is to make, however, the beauty of the color and lines of the plant is to be brought out. There is also another motive in the lesson. That the picture may be a harmonious whole when completed, the child should consider the size and shape of paper to be used, the best placing of the picture upon the paper, and other points, besides the actual painting of the plant, which belong wholly to the art work. In this way, although the same object is studied in the nature and

art lessons, each retains the characteristics peculiar to itself. The plant in nature study is presented from the standpoint of nature study, and in the art lesson from the standpoint of art.



Design Used in Decorating a Head-dress. (Water-color.)

Material Used

The mediums that have been found most satisfactory in the work in this grade are crayons for blackboard work, soft marking crayons (black and colored), charcoal, and the brush with ink and water-color paints. (Boxes containing seven colors are used.) White, gray, and Manila drawing-paper are used, also charcoal and Japanese rice paper. Much work is done on the blackboard with the broad

A Border Design Done with Water-color on Japanese Rice Paper.

side of the crayon. This work is especially valuable in the fall when the child first comes to school, for the large movements

develop his motor side and muscular control. The work is quickly done, so that fleeting impulses may be expressed before the child loses interest, and experiments and corrections may be easily made. Excellent results—most artistic effects in light and shade—are obtained with charcoal, the best when charcoal paper is used, but drawing-paper may be used. The large marking crayons are used on drawing-paper. They permit large free movements and are especially good for seat-work drawing. Ink, used with a brush, furnishes a medium for quick, broad work, which is often desirable. The water-color paints are used throughout the year for color work, and are very satisfactory. Valuable lessons are also given in neatness and in the care of property, for the child is held accountable for the condition of his paint-box, brush, and water pan.

Every normal child likes to make pictures, and instinctively uses pencil and paper. These impulsive expressions become conscious expressions under careful guidance, but without direction there is no growth, excepting what is accidental. Some simple beginnings are made in the study of technique in our first grade. Observations have led to the belief that until his sixth or seventh year the child is satisfied with his crude scribblings, but when he begins to take cognizance of the things about him, his symbol no longer satisfies him, for he begins to see the difference between it and the reality. When he feels this difference he begins to ask how to do. This seems the right time to begin instruction in technique.

Technique

It is the aim in the work to make the growth of the power of expression a natural one, not to impose rules and directions

One of the Pictures Selected by the Class.

upon the child, but to make him self-active in gaining technique. To accomplish this the child first expresses his idea in his own

way, then by questions, suggestions, and criticisms he is led to see the difference between what he has done and the thing he should have done. For example, in the fall the children painted a maple leaf. Some succeeded in drawing it fairly well, but only a few succeeded in placing it effectively upon the paper The work was hung before the class and after the painting itself had been criticised, attention was called to the picture as a whole. A selection of the pictures liked best by the class resulted in an almost unanimous choice of those in which the leaf was well placed. Then by questions and suggestions, and by showing pictures which illustrated artistic placing, the children were gradually led to see the necessity of considering where the picture should be placed upon the paper. After this each child tried by experimenting with his leaf upon the paper to discover the most effective placing. In this way he learned some facts about placing, and some feeling was awakened regarding it.

Method

The technique gained in this way, however, is not merely a matter of chance. Lessons are planned with special reference to drawing, placing, arrangement, spacing, proportion, and color. The child must have a knowledge of these principles not as ends in themselves, but as means to aid him in the best expression of his ideas. They lead him to feel that his picture must be something besides a mere representation, that it must be a harmonious whole.

That the child may have a desire to produce such a picture some motive must be given him for painting it. It may be that the picture is to be taken home as a gift to some member of the family or to a friend, or that it is to be hung in the schoolroom. Here is a reason why the child's best effort should be put forth. This motive, together with the child's real liking for such work, calls forth his best efforts.

Mention has been made of the fact that the child compares his result with the proper one and thus becomes his own critic. This critical attitude toward his own work is most valuable, and it is quickly awakened in the art work. Self-criticism leads the child to observe more accurately, to execute more carefully, and to exercise self-control in prolonging efforts to accomplish a given result.

Some time in each lesson is devoted to this critical work. Much individual attention is given as the teacher passes from

child to child while the class is at work. Much is also accomplished in the last five minutes of the lesson when the pictures are hung before the class, so that each child may see the work of every other child. At this time questions, criticisms, and suggestions from the teacher and the other children help the child to compare his results with the results desired. Each lesson reveals new points for consideration, besides the definite aim of the lesson. It is necessary to exercise care in this connection to select only essential points for consideration, for the child is easily confused. Each lesson should give one or two definite ideas which can be applied in the next lesson. Sometimes four or five of the best pictures are selected by the vote of the class; again, certain children choose the pictures they like best. In each case the children are asked to tell why they think the pictures good. Then those to whom the pictures belong are asked to suggest points in which improvement may be made. The picture that is not a success is also often discussed. The child to whom this picture belongs is helped to compare it with the object he tried to express. Questions and criticisms help him to see where he has failed, and suggestions help him to accomplish better results next time. It has been found in this work that as much is gained by calling attention to the good points as in bringing the weak ones to light. The points which are developed in one lesson by this critical work must be recalled and applied in the next, for it is only by constant repetition and application that the child gains in power.

This comparison and criticism of work has a most beneficial effect upon the careless child. By this method the results of his inaccurate observation and negligent manipulation of material stand out in all their baldness. If a picture that is covered with finger-marks and daubs of paint, and that has been badly placed and painted, is hung beside one which shows care in every detail, the contrast is so strong that little need be said to have the careless child see the error of his ways. This often results in his asking to be allowed to try again, or to have his picture taken down. As a rule, there is soon a marked improvement, not only in the child's art work, but in his work in general.

This critical faculty of the child develops faster than his power to execute, thus furnishing an incentive for better work.

But if it be too far in advance of his technique, the child is disgusted with his results and becomes discouraged. To keep the proper balance between the two, it is necessary that he overcome conscious difficulties as they arise. For example, the child has painted a leaf, and the size of the stem is entirely out of proportion to the blade. In the criticism of his work the child sees this, and finds that it is partly due to the fact that he did not use his brush correctly. Now is the time for him to experiment and to learn how to use it. By working in this way he gradually gains in skill. His interests are too fleeting, however, for a prolonged study of technique.

As has been suggested in the lesson of the maple leaf, the children, at first, have little or no idea of placing their paintings or drawings effectively on paper. Much practice and experience are necessary in this phase of the work, therefore many lessons are given in which there is an opportunity to emphasize placing, arrangement, and spacing, not as ends in themselves, but as means to an end. In some lessons the object to be drawn is given, and the child selects paper of the right size and shape; or the size and shape of the space are given and the child fills it in. This is usually done in the illustrative and imaginative work, which offers some of the best opportunities for lessons in these principles. Again the size and shape of the space are given, and also the objects to be arranged within the space. This demands that the child have a clear mental picture of what he is going to do before he begins to work. If he does not have this definite picture in his mind, his work is indefinite and haphazard, and he accomplishes little. This ability to form clear mental pictures varies greatly in children, but with constant effort much may be accomplished. In aiding the child to gain this power, it has been found helpful to have him describe what he is going to put into his picture, if he is illustrating, and how he is going to arrange the parts. If the lesson is to emphasize some special point—the arrangement of some twigs, for instance —he tells how he proposes to arrange them in the space before he begins. Repeated work of this kind impresses upon the child the need of clear mental pictures and helps him to form them.

Many lessons are also needed before the child begins to represent things in the correct proportions. He will draw the stem of a flower entirely out of proportion to the flower itself; if

he is illustrating, his people and animals will be as large or larger than his houses and trees. He knows better than this, but it is only by much practice that he gains power in picturing things as they are. It has been found helpful in developing the idea of proportion to have the child feel that he must tell "a true story" about what he is representing. To help him to see whether he has done this, the teacher sometimes takes a picture that he has drawn and tells the story that it tells her. For instance: "Your picture tells me that your leaf had a stem as large as a branch of a tree. Did it?" Or: "Your people look like giants. How do they live in such little houses?" Here the child compares his expression with his idea, and discovers wherein his representation is not true. The child must be helped to see accurately and visualize clearly, and it is only as he gains power in doing this that he will have clear ideas of proportion. The definite work done in proportion in arithmetic, with the block, etc., is an aid in this work.

The Arrangement of this Picture was Described by the Child before Painting it.

Every lesson gives an opportunity for practice in drawing. Correct drawing depends upon accurate observation and skill

in the use of brush and pencil. When the child enters the first grade, he looks, but does not see. When he draws his trees, a straight line does for the trunk, with lines extending on either side for the branches. As he compares his pictures with the trees about him, he gradually comes to realize the discrepancy in his picture. Then he begins to see more accurately and tries to represent more carefully. It has been found helpful in securing careful observation and care in drawing to impress upon the child the need of telling the truth in his pictures. If he is to draw a flower, he must draw the particular flower before him. It helps the child to realize that his flower has characteristics of its own, if, before he begins to work, he compares it with another to see wherein it is different. The difference may be in the curve of the stem, perhaps a loose petal. The large points to which his attention may be drawn help him to make his picture a more exact representation. Sometimes the flowers, or whatever is to be sketched, are placed in different parts of the room. Each child

Goldfish in the Classroom Aquarium. (Water-color.)

chooses the study he can see best, and he is to draw his picture so that the teacher can tell which flower he chose. This demands that the child make a careful observation of the special study he has chosen, and that he represent it as truthfully as he can. As he works, he gradually discovers that he must make one kind of a line to tell the strength and solidarity of the tree trunk, another kind to represent the daintiness and softness of the

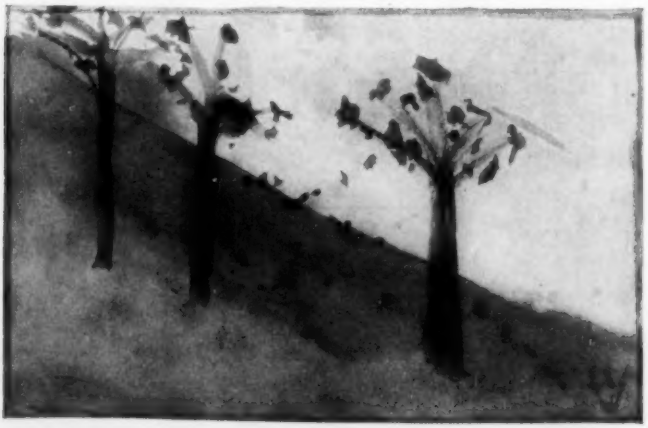
flower, that each line that he uses plays an important part in the character and truthfulness of his picture. The children draw from nature,—trees, plants, flowers; from live models,—the pets in the schoolroom,—and from each other. They also draw many of these objects from memory, and do much imaginative and illustrative work. Sometimes each child has his own model from which to draw, which is desirable when special attention is directed to the arrangement in a space. Again, one model serves for the class, the size of the model influencing its use in this way, but it is often a great aid to have the class attention concentrated upon the same object. At other times objects are arranged so that small groups of children may use the same one. These points are determined by the needs of the lesson and the material procurable.

"By the shining Big-Sea-Water stood the Wigwam of Nokomis."
(Charcoal Drawing.)

Every painting lesson offers an opportunity for developing the child's feeling for color and his skill in using it. Nature in her varying moods furnishes unlimited opportunities for the best of color lessons. When the child enters school he does not recognize the varying tones in color; a green is green, a blue is blue. When he paints his first autumn landscape the grass is *a* green, the sky *a* blue, and not until he compares his picture with the landscape about him does he begin to see the varying lights and shades in color. Then as he paints pictures showing

the seasonal changes, he begins to learn the stories that the colors tell—the deeper coloring of the fall in sky, tree, and grass, the grayness of the winter, and the new life and freshness of the spring. Not until he begins to paint leaves, flowers, and landscapes are his eyes opened to the beauty of the color about him.

Perhaps no phase of art work offers better opportunity for applying the principles of art than that of design. Here the child must exercise his judgment and taste in placing, arranging,

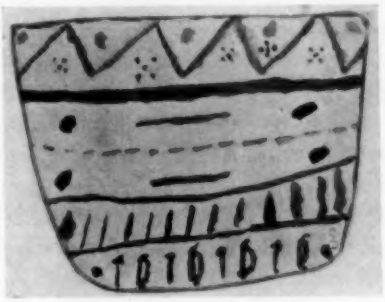


Autumn Landscape. (Water-color.)

and spacing, in proportion, and the use of color. The work in design in the first grade is not begun until the child feels some need for it. By this means only does he become actively interested and creative. Too often children are set to work making designs which they have no real motive for creating, the work being done in order to apply certain rules and directions which are given them. This results in a more or less mechanical exercise with little opportunity for growth. On the other hand, when the child wishes a design for the cover of his leaf book, or a decoration for his bow and arrow, or for a piece of pottery, he has a real purpose in creating the most beautiful design in his power, so he puts himself into the work. In making a design to be applied to some special use, the shape, size, and purpose of the object to be decorated must be considered. The child does not gain this experience when the designs are not used.

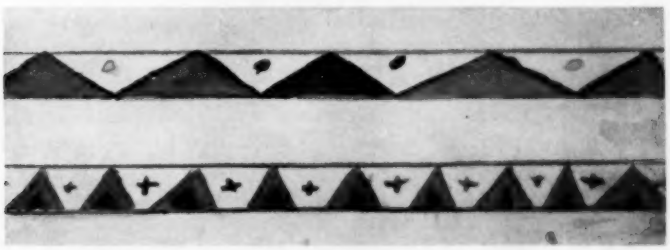
Our children gain their incentive for work in design from their desire to decorate the things they make in manual train-

ing—bows and arrows, shields, head-dresses, suits, wigwams, etc. In selecting the motif for his design the child turns at once to



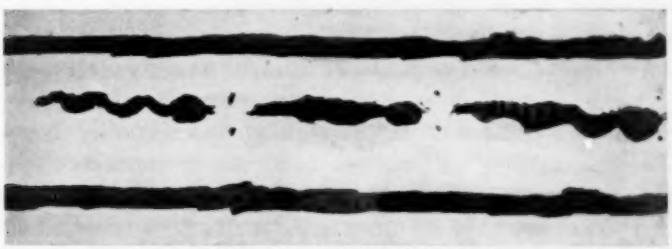
Design Used in Decorating a Bowl of this Shape. (Water-color.)

nature; sun, moon, stars, beasts, birds, fishes, mountains, and hills, all are suggestive to him, as they were to primitive man.



Border Designs Used in Decorating Bows. (Water-color.)

He follows in the footsteps of primitive man, and conventionalizes these subjects as he works them into his design. The



A Border Design Used in Decorating an Indian Shirt. (Water-color)

chi'dren show much originality in the arrangement and application of the motifs in their designs. One will choose the same

motif for all, make one arrangement for his bow and arrow, another for his shield, and another for his suit; another child will choose a new motif for each design. All of the designs are made on paper before they are applied, so that before he begins the decoration of any article the child has a definite idea of what he is to do. (In applying these designs on cloth, tapestry paints are used, which are purchased from Devoe & Reynolds.) Many designs are often made before the child succeeds in making

Marigold. (Water-color.)

one which is satisfactory. Satisfaction with results, of course, varies with the child. Some are too easily satisfied, and in these cases the teacher's opinion frequently decides whether a design shall be used or not. In this, as in other work, an effort is made to have the children see and feel their needs, and as soon as the work shows thought and effort they are encouraged to make their own selections. In connection with the work, the children are shown examples of primitive design on pottery, weapons, and clothing, not, however, for them to imitate, but as suggestions and means of broadening their experience.

The majority of children, in their use of color in their designs, show their love for the brightest. Reds, blues, greens, and yellows are boldly combined, resulting in most startling effects. No effort is made to impose a more refined standard upon the child, for it would not appeal to him. He is allowed to choose his own colors, but is encouraged to experiment in

other combinations. Decorations that have good coloring are shown to him, and he compares his designs with these and criticises his own. He is also shown the effect of combining tones of the same color, and of a touch of black or dark brown in certain combinations. In this way he gradually grows away from the use and the joy in the use of crude colors. By the end of the year many children show a considerable degree of feeling and taste in their selections and combinations, thereby proving that the work has resulted in a growth of the esthetic nature.

Another valuable means of developing the child's esthetic nature is picture study. In giving him pictures which are examples of the best in art, we are giving him standards which influence his ideals and his feelings. Children must be taught how to look at pictures, as they are taught how to look at nature —for they look but do not see. For this phase of the work pictures which appeal to the child's interest are selected. They may be connected with some thought that is uppermost in his mind—Christmas pictures, or good animal pictures in connection with the primitive life study, or with some experience in the child's life—so that he may see some of his own experiences realized. It must be remembered in making selections that unless the child has had experience which will help him to interpret a picture, it means little or nothing to him. It is the thought and the spirit that are expressed in the picture that the child must be led to find. Questions and suggestions lead him to get these, and telling the story which the picture tells him often deepens the impression. Although no study is made of the technique of the picture, the child's feeling for its beauty is awakened. This is greatly influenced by the teacher's feeling for the picture, but questions and suggestions may lead the child to see the light and shade, balance and harmony, that make the picture beautiful. As he becomes familiar with good pictures, he unconsciously becomes acquainted with some of the true principles of art. In studying a picture, each child is usually given one. After studying, he mounts it and takes it home. In selecting the mounting sheets, care is taken to use the right size, shape, and color, so that the picture may have an artistic setting. Not more than one picture a month is studied, as the aim is to have the child know and enjoy a few pictures rather than to become acquainted with many.

Art work demands and gives opportunity for sense and motor training, a training which meets the needs of the child at this age. It has been shown that throughout this work a constant demand is made upon the child for careful and accurate observation and expression. This action and reaction result in real sense and motor training, not in mere gymnastics, as is too often the case in much of the so-called sense training.

Result of Art Work

Every art lesson furnishes an opportunity for the growth of the imagination. The clearness of the child's expression depends upon his power to see with his mind's eye. The illustrative and imaginative work transports him to other times and places, and he creates the new scenes and conditions which he pictures.

Constant opportunity arises in the work for training the child's judgment. His criticisms of his own and others' work, the selection of his colors, his decision concerning placing, arrangement, and spacing, all call for an exercise of judgment. This is most valuable training, for he tests his conclusions by carrying them into action and sees in a concrete way the success or failure of his choice. As he begins to work with a definite aim in view, and as he acquires skill in carrying out this aim, he becomes independent. His critical faculty will prevent satisfaction with results that fall below his ideal, and his repeated efforts to attain that for which he is striving will prove a valuable lesson in self-control.

Perhaps no phase of art study is more valuable than that which lifts the child above the plane of mere utility, and leads him into the realm of the ideal and to the appreciation of the beautiful. As the child aims to make his picture a harmonious whole, rather than a mere representation, he constantly appeals to his sense of the beautiful. His color work, his drawing, all of his art work is influenced by his taste and feeling. As his work is criticised, the child strives for better things. Under careful guidance, his standard of taste becomes higher, and finer feelings are awakened. The careful observation which drawing demands leads the child to discover beauty which before was hidden from him. With his increased power to see and appreciate beauty, he sets higher and higher ideals for himself. He shows this in his work and in his attitude toward past results.

Results that were entirely satisfactory at the beginning are viewed with disgust at the end of the year, and many of his later pictures reflect his growth, and show that finer feeling and deeper appreciation of beauty have reacted upon his power of expression. This work also leads to a greater respect for truth. As the child strives to find the peculiar characteristics of flower and leaf, he is searching for truth, and as he tries to give honest expression to what he discovers, his respect for truth increases.

Summary

As the results of the art work are reviewed, it is felt that they justify the time devoted to it. It is believed that in presenting art in this way—with self-expression as an aim and the gaining of technique as a means—experiences are offered which parallel those of life, resulting for the child in the well-rounded development. It is hoped that a foundation is laid that those who follow can build upon. There is no doubt that during the year's work the child gains in concentration, self-control, and judgment, in power to see, to visualize, to express himself definitely, to appreciate beauty, and to work independently.

E. C. B.

LITERATURE

At the present time literature occupies a place in the curriculum of the primary school by universal consent. The following discussion attempts to give the reason for our belief in the ethical, esthetic, and intellectual value of literature for children in the primary grade.

Effect upon the Character of the Child

Upon entering school the child is confronted by many new conditions to which he must adapt himself. These new relations demand an adjustment of his "sense of right conduct." The wider circle of acquaintances demands that his ideas of right and wrong be extended to meet "community conditions"; less individual attention demands more independence and self-reliance in thought and action; responsibility to a greater number of people takes away the personal element in obedience, and demands obedience because it is right; wider obligations demand a stricter sense of property rights and a greater respect for truth. The work in literature aims to help the child to understand these new conditions, and to create ideals which will help him to right living.

The fairy tales, fables, myths, stories, and poems portray life clearly as the child sees it and give, moreover, the universally accepted view of it in a manner that the child can interpret through his own experiences, thus taking him out of himself, and giving him a wider view. They picture life's relationships truly and justly in terms that he can understand, making the good attractive and the base ugly, rewarding virtue and punishing wrong-doing, thus awakening and influencing the moral judgment of the child. True moral training is the awakening of the child's judgment of right and wrong, by introducing him, in his stories, to "persons and acts that are simple and transparent enough to let the moral light shine through, that possess sufficient life to lend warmth and vigor to moral judgments." The impression left by platitudes, moral axioms, and discourses, which are too often given as moral instruction, is not moral training.

These stories also foster the idealizing tendency in the child,

because they appeal strongly to his fancy. At this age he is imitative as well as imaginative, and this tendency leads him to imitate the deeds of his favorite character; even his thoughts and his aspirations become those of his hero. This must react upon the moral growth of the child.

The work in literature also carries the child into the realm of the beautiful; it opens to him a world of unlimited pleasure and enjoyment. Here, as in art and music, he learns to recognize beauty, and in seeking for it to appreciate it. Here is the word-picture which the child soon sees as clearly as the picture given to him with brush or pencil; here is music which his ear must be attuned to hear; here is beauty of language which he must learn to recognize and enjoy; here he may walk hand in hand with the great, the true, the noble. Will this not in time awaken a deeper reverence for beauty of character which will result in right conduct?

Literature also helps to promote the growth of the emotional nature. The stories appeal to the child's imagination and to his heart. At this age he is so imaginative that he lives the story as he hears it; he places himself in strange situations, and endures trials, dangers, and difficulties that he has never experienced in real life. He sympathizes and rejoices, condemns and approves as he lives with his characters. He is constantly putting himself in another's place, and is gaining power to see from another's point of view, and thus to feel for him.

Growth of Emotional Nature

The every-day school life of the child gives numerous opportunities for the exercise of the altruistic feelings that may be awakened by the story. The recognition of opportunites for helpfulness, and the effort to meet them, influence the development of the child's character and result in a true growth of sentiment. Feeling aroused without influencing the child's relations to others results in mere sentimentality.

In the work in literature the imagination is constantly appealed to in picturing scenes in story and poem, in transporting the child to other times, in helping him to understand new and strange conditions, in putting himself in the hero's place, and in many other ways, so that there is a "growth of the imagination in scope, flexibility, and in sympathy."

Effect upon Mental Development

The child's judgment is exercised in his approval or disapproval of lines of conduct or action, and in his agreement or disagreement with the culmination of a line of events. Occasionally the children follow a story with interest and feel that the climax is not in keeping with the events which have led up to it; expression of such opinions, when well supported, is encouraged. At first the most unimportant detail in a story arrests the child's attention and he loses the real point. In the discussions and in the reproductions of the stories he is led to distinguish between the important parts and the trivial, and by repeated effort in this work he gains some power in discriminating as to the relative value of the incidents. This results in a growth of the judgment and in a keener appreciation of the story, which makes its influence upon the child of greater worth.

Memory is constantly used in reproducing the stories and in memorizing the poems. As the child sees life in literature in its many and varied relations, his concept of things becomes clearer and clearer; these clear concepts produce vivid impressions, and the more vivid the impressions the greater the stimulus to the memory.

The work in literature also increases the child's vocabulary and power of oral expression. In listening to stories and poems he becomes acquainted with many new words and with their correct usage, and, as has been suggested, he is led to look for beauty in form of expression. In his conversation and in his reproduction of the stories he frequently uses these new words and often the exact phrases and sentences of the author. Telling stories also gives the child training in logical thinking and in expressing himself clearly and definitely; while in standing before the class to tell his story, he gains self-confidence.

That this work may result in the moral, emotional, and mental growth of the child, the stories and poems selected must be adapted to his powers of understanding and appreciation; they must appeal to his heart as well as to his head in order that he may be actively interested.

Criteria for Selection of Material

If the subject matter be beyond the child's ability to understand, he becomes inattentive and his work is purely mechanical. There are children who will listen to a story or poem of which they do not understand a word, fascinated

perhaps by the teller's personality or by the rhythm of the lines. This sort of entertainment does not result in growth; the child is simply a passive listener.

In the selection of stories and poems it must constantly be kept in mind that the child's ideals cannot be measured by the same standard as the adult's, but must be measured by standards adapted to his particular stage of development. When ideals above the child's plane of consciousness are thrust upon him, the result is disastrous. Either a dislike for or an indifference toward the good is created, or in his effort to live up to something beyond him he is made superficial and artificial—"a prig."

There are those who contend that it is not necessary for the child to understand and appreciate the poems that he memorizes, if only they be really good; that he will appreciate and understand them later, and that they will then be of worth to him. With this we do not agree. Is it not better for the child to become actively interested in the good literature adapted to his age, than to learn mechanically something that he may need in the future? If his enthusiasm has been aroused by these early stories and poems, will he not have a deeper interest and more intelligent appreciation for the literature that is to follow? If the poem that is adapted to a child's understanding be of worth, it contains some truth for the man as well as for the child. Is not this the reason why Field, Stevenson, Sherman, and others, who have written so delightfully for children, give pleasure to the "grown up" as well? Can not the man interpret the simple poem in the light of his wider experience? It is not mere *acquaintance* with good literature that gives lasting pleasure; it is *knowing* it. The argument is often used that many children leave school so early that they never have an opportunity to become acquainted with much that is good in literature unless they memorize it in the first years of their school life. Which poem is of more worth to the individual,—the one which has appealed to heart, soul, and mind, that has aroused the deepest feeling, or the one which has been memorized mechanically? Which will he carry into his every-day life and remember in the strife and hurry of the work? In the one case the feelings have been aroused, and a taste for the good in books awakened, in the other the heart of the child has not been touched and no desire to seek further created.

If the child's activity is to be awakened so that he makes the stories and poems his own, care must be taken that he be given only the best. It is important that right habits in taste be formed at the beginning of the child's career. This demands a most careful selection of material in the first grade. If he comes to know Field, Stevenson, Sherman, Andersen, Grimm, and other writers of the same class, will the twaddle that is too often found in the many books prepared for children satisfy him? If the child is to love good literature, feed him upon it. Give him stories with strong underlying thoughts told in experiences which he can interpret and follow, in experiences which parallel those of his own life, and whether they be portrayed in the life of a prince, a frog, a pea, what you will, his imagination will fly with you to the uttermost parts of the earth. The farther he wanders from reality the greater his enjoyment, but the truth must be there. Give him poems filled with beautiful imagery that will lead him to Nature and help him to appreciate her, that will show him the noble, the true, the beautiful in life. The school has an opportunity to lay a foundation of such a character that it will bear the superstructure that the man may wish to build thereon.

The literature for children, then, must be child-like, simple, and full of fancy; it must influence the morals of the child by demanding moral judgments of approval or disapproval; it must be of permanent value, something that the child will read, and then read again and again. There are many stories and poems that meet these requirements. The temptation is strong to thrust too many of them upon the child, therefore it is necessary to study conditions and the needs of the class and of individuals before making the selections. An economy of time is effected by selecting stories and poems that are related to other studies. Lessons in the other subjects give a background and supply a knowledge which helps to make the story or poem more easily pictured and understood. If after observing and talking about the pet rabbits in the schoolroom during the nature lesson, the story of "Raggylug" is read or told (some parts have to be adapted), the children are deeply interested in it. The story itself attracts them, but the fact that they have been observing rabbits and have discovered some characteristics themselves give an added interest, while

the acquaintance of "Raggylug" and "Molly Cotton Tail" arouses a deeper feeling for their pets. Thus one subject reacts upon the other. Nature study, the work on primitive life, the words of our songs, all influence our selections. The holidays also furnish a motive for some of the literature, as do the children's daily experiences—for instance, *The Children's Hour* is given because it is so closely connected with the life of the child that he can understand it in the light of his own home experience. Many stories and poems are selected simply because they are of worth and the children enjoy them. Stories are sometimes selected to present a special moral lesson; thus *Prince Harweda* and *The Little Gray Grandmother* have had a beneficial effect upon children who have displayed symptoms of selfishness.

Conditions vary from year to year, so that the same stories and poems are not always given; one group of children may demand a thought in a simple form, another in a more advanced form; the needs of the class are always the determining factors in the selections. There are some selections, however, that seem to meet the requirements of every class, such as Longfellow's *Children's Hour*, "Hiawatha's Childhood," "The Four Winds" (from *Hiawatha*), Riley's *Song of the Brook*, Stockton's *Old Pipes and the Dryad*, Field's *Why do Bells at Christmas Ring*, Moore's *The Night before Christmas*, Stevenson's *Little Shadow* and *Land of Story Books*.

Method of Presentation

As has been previously suggested, the child must be an active listener—that is, he must be intellectually awake, to picture scenes and situations, to approve or disapprove. His feelings must be aroused to respond to the character's words and feelings; he must be alert to appreciate beauty and to discern truth, if there is to be any reaction upon his development. This activity depends upon the extent to which the child's interest is aroused and upon the way the story is presented.

To awaken this interest an effort is made to get the children in the right mood before telling the story. This is done by recalling, by means of a few questions, their stock of ideas related to the subject under discussion. This also helps them to listen understandingly. A still better way is to tell the story at a time when its subject is for some particular reason of vital interest to the children. For example, after the class has dis-

cussed the probable way in which primitive man had discovered fire and how to use it, and the effect it had had upon him, the *Story of Prometheus* was told. It has been found that a question which appeals to the curiosity and which helps the children to look for the thought in the story, is effective in making them alert listeners—thus, upon beginning *Prometheus*, the children were asked if they would like to hear "What some people, who lived long ago, believed was the way fire first came to the earth?"

The question is often raised whether children are more actively interested in the story that is told than in the one read. If the children are immature, there is no doubt that their attention is more easily held by telling the story; but, as a rule, the children in the first grade in the Horace Mann School are advanced enough to listen attentively to the reading of a story and it often seems better to let them become acquainted with it through the author—the teacher being only the medium for bringing the two together. Too often in telling a story it is the personality of the teacher that holds the children, rather than the spirit and charm of the story; there is also a tendency for the teacher to interpret the story for the children, thus preventing them from getting the author's thought for themselves.

Many of our greatest writers have written upon subjects that appeal to children and in a way that a child can understand and appreciate; to adapt or tell these stories deprives them of their principal charm and beauty, and so robs the child of one of the greatest pleasures that the story can give him. In introducing the child directly to the author's own words, he becomes familiar with the best usage of English and so increases his power of oral expression, whereas in telling the story much of the beauty of the language is lost, as the teacher, unless she memorizes the story, cannot pick and choose her words as the writer has done. If the story be memorized, too often the teacher's attention is so occupied in recalling its exact words that she does not observe the effect upon the class, and there is little spontaneity or dramatic effect in the telling. It also, necessarily, limits the number of stories told. A teacher, however, must be able to tell a story and tell it well, for this art will often be called into requisition when an author's thoughts are better fitted to the understanding of the child than is his language. The question

whether a story be told or read rests with the teacher, as she can best determine in which way she secures the more satisfactory results.

Throughout the telling or reading of a story, questions are asked and suggestions made to help the child get the thought and catch the spirit; thus, in the *Story of Prometheus*, when the hero and his brother find themselves alone on the earth, these questions were asked the children: "How do you think they felt when they found themselves alone on the earth?" "What do you think they did?" and as the story goes on, "What do you think Prometheus thought of that would help these men?" and later, when Zeus will not give him the fire, "What do you think Prometheus will do to get the fire?" and so on to the end of the story. It is often necessary to question the class as to the meaning of words, frequently to tell the meaning of a word. Occasionally situations in the story or some line of action may be developed in the class. Whenever the children can anticipate the action or event in the story, they enjoy it and it keeps them alert and interested.

Care is taken not to overdo the questioning during the telling of a story. The child becomes impatient and loses interest if he has to wait too long for the story to move; there is also danger of wandering from the thought so that the thread of the story is lost. Questions must be pointed and answers short to preserve the unity of the story.

When *Prometheus* was finished the children spontaneously expressed their opinion of it. They had caught the spirit and they sympathized with the hero in the feeling which led him to dare approach Zeus and steal from heaven the fire which he felt was so needed. They appreciated the sacrifice when he was chained to the mountain, and they rejoiced in his freedom as a just reward for a noble deed. The children are encouraged to express their opinions in this way. As a rule, if they have been interested in a story they will do so spontaneously; if they do not, a few questions as to the part of the story they liked best, or as to their opinion regarding some character, will often lead to a discussion. Questions asked by the children emphasize and bring out important points; and by asking them to imagine different scenes in the story the meaning is often made clearer. Frequently the descriptions of these scenes are read a second

time — the children enjoy closing their eyes during this reading to see if they can see the picture. Again some child is asked to tell what the hero said on a particular occasion. These parts are also often read a second time. Illustrations quickly drawn on the blackboard by teacher or child are also used to

"Go, my son, into the forest."
A Scene from *Hiawatha*, dramatized Out-of-doors.

emphasize some point. It is frequently necessary, especially in the early part of the year, to read or tell a story two or three times before the children fully grasp it. If they like the story they never grow tired of it, and they are encouraged in each reading to look for some points which they have not fully comprehended in the previous readings. Much illustrative work is done on blackboard and on paper in connection with the work

in literature—the children choosing the points they wish to picture. Some scenes are worked out on the sand-table and are dramatized. In dramatizing, the aim is to have the children express the thought and feeling of the story in their own way, with as little direction as possible.

In the discussions of the story care must be taken to see that the children have the important events clearly in mind. As has been suggested, the selecting of these events is largely a matter of judgment and much practice is necessary. Questions aid the child in this, helping him to find the first important event, and then those that follow; if he selects some minor point he is led to see that it is unimportant. A series of pictures drawn on the blackboard, preferably by the children, and illustrating the important events in a story is helpful to summarize the essential points.

After the children have become familiar with a story, they are asked if they desire to tell it at home or to some other class. This gives a motive for the practice that is necessary to retell it well, for if a story is to be told to others, it must be well told. The spirit of competition proves helpful here as the child who tells the best story is selected to tell it in some other room. A feeling of responsibility to the family also helps, for if father, mother, brothers, and sisters are to listen to the story it must be told so that they may understand and enjoy it.

The retelling of the stories to entertain others gives an added value to the work in literature. It becomes a means of service to others, and leads the child to feel more closely his connection with the social world, as he feels he has an accomplishment with which he can give pleasure. This is an important phase of the work, and much emphasis is placed upon it.

The ability to tell stories varies greatly in children—to some it comes naturally, to others it is only with the hardest work that the most meager results are gained. It is impossible to have one standard for a class; each child must be judged according to his ability. Sympathy and encouragement are needed for the child who is timid and shy, while restraint and guidance are needed to direct the talkative and impulsive child to sound thinking and definite oral expression.

In beginning the work of reproducing stories, a child who possesses self-confidence and some ability in telling stories, and

who is willing to try, is chosen to tell the story first. The other members of the class are asked to listen carefully that they may help him, if he needs it, and that they may be able to make criticisms and suggestions after he has finished. There is danger here that the children may become over-critical and that they may make thoughtless criticisms. With a little care, however, the spirit of the class may be kept healthy, and by holding each child responsible for an honest opinion and for helpful suggestions the children soon become careful in the criticisms they offer. The teller of the story is held responsible for a truthful account of the events and characters. This is excellent training in accuracy of speech and in counteracting the tendency to exaggerate. He is also held responsible for the telling of all the important events in the story in their proper order. Our children as a rule use good English, so that it is not necessary for us to give as much attention to this branch of the work as it is in some schools, though it is frequently necessary for the teacher to make suggestions regarding the use of words and forms of expression. One thing that is criticised most severely by the children is the failure on the part of the story teller to make himself clearly understood. In correcting this fault the teacher first seeks the cause, whether it be timidity, poor enunciation, use of voice, or position in standing. The timid child must be encouraged, not criticised. An effort must be made to have him become absorbed in the story, or intent upon making the others hear and enjoy it. Poor enunciation, and wrong use of the voice, are treated at some other time, not in the story-telling period. The child is led to see the necessity of standing erect, with his head up, in order that he may be understood. It is also looked upon as a matter of courtesy due the class. When the children are held responsible for their opinion regarding the way the story is told, they have a deeper interest in listening, even though the story be told in an unimpressive way. They will also listen more attentively to more than one retelling, as they have often to do. After one child has told the story, and criticisms and suggestions have been made, there are always others who are anxious to try, thus giving opportunity for the practice which is necessary.

The aims in retelling the story vary; sometimes it is told giving only the facts, again with more detail. In the early part of the year the aim is to get the child to retell the story, giving

the events in their logical sequence; this is all that can be accomplished with some children. In the latter part of the year many children gain power in giving the detail and consciously work for effective results.

Constant practice is given in retelling old stories, some time of each week being given to this. Often the class will select the story to be told and the child to tell it; sometimes the class chooses the story and the teacher chooses the teller; again some child will volunteer and choose the story he wishes to tell. Precaution must be taken that the retelling does not become routine.

The story of Mudjekeewis in the "Four Winds," from Longfellow's *Hiawatha*, was read and discussed in the manner suggested. The following is an exact reproduction of the narrative as told by one of the children.

Story of Mudjekeewis

"Once there was a great bear who lived among the mountains in the 'land of the White Rabbit.' He annoyed the people and did things they did not like. He had a belt of Wampum that the people wanted to get, but all were afraid to go there.

"One day a man named Mudjekeewis, and he was known to be very brave, so he took his war club and went up the mountains. He could hardly tell the bear from the rocks that were covered with gray moss. So pretty soon he got so he could see him, and he got so close the bear's claws almost touched him, and the breath of the bear warmed his hands. Then he drew the belt of Wampum 'over the eyes that saw not, over the ears that heard not,' and then he put it on. Then he struck the bear in the middle of the forehead. Then the bear got up and whimpered, and Mudjekeewis talked to him and told him he was a coward to sit there and whimper like an old woman. And he said, 'You are a coward, you go hiding in the forest; if you had conquered me, I would not whimper like you.' So he gave him another blow in the forehead and cracked his skull.

"When Mudjekeewis went to his home all the people cried, 'Honor be to Mudjekeewis. Call him no more Mudjekeewis; call him Kabeyun.' And they made him king of all the winds."

In studying a poem the same general principles are followed as in the story work. The poem is approached through some

interest of the child; expectation is aroused; the right atmosphere is created; by questions and suggestions the child's ideas and past experiences are recalled so that he may hear the poem intelligently. The poem is then read with an occasional question to quicken thought, but care is taken not to break it into parts, as it is the poem as a whole, its spirit and its beauty that we wish to have sink into the heart of the child. After the reading, words that the child may not understand are explained, either by some classmate or by the teacher, for if the child is to picture clearly he must have a clear understanding of the words. The children select word pictures that they like best; the lines containing these are often read again and sometimes learned, if the description pleases them. The most rhythmical or musical parts are chosen in the same way and are usually reread. After the children have become thoroughly acquainted with the parts. the complete poem is always read to them again. By this time they are so familiar with it, that a little more work in repeating lines and stanzas commits it to memory. As a rule the class recites a poem with feeling and expression, since they understand and enjoy it. Not only is the poem recited in concert, but different children recite it individually and also in groups. In this work, as with the stories, the motive held before the children is to give pleasure to others. They are encouraged to recite their poems at home and they go into other classrooms in groups of three and four and recite. During the study frequent illustrations are drawn on blackboard and on paper, and many scenes are dramatized.

Many stories and poems are read to the children with no idea of having them reproduced. They are given because they are good and the children enjoy them. As a rule they are the longer stories. Stockton's *Old Pipes and the Dryad* is one of these. This does not mean that the children are merely passive listeners, on the contrary, they are generally most alert. The same preparation is given for this work as for the stories that are to be retold, questions are asked both by the teacher and by the children during the reading of the story, and the children are encouraged to anticipate events. The stories given in this way are thoroughly enjoyed and discussed freely in the class and among themselves. A part of each day is devoted to these stories.

We find in this work that the children show a great growth in their ability to listen, to reproduce, and to memorize. That

"Then, upon one knee uprising."
A Scene from "Hiawatha's Childhood" Dramatized Out-of-doors.

they enjoy it, they show in their enthusiastic interest and in their attempts to tell original stories. Sometimes they try their hands at verse, as is shown by the accompanying stanzas:

AB

"Ab was a brown baby,
He lived in a cave,
His mother whipped him
When he didn't behave.

"He once saw a snake
And that made him quake,
Then he ran home—
That 's the end of my poem."

"I know a little pussy
That never plays or mews,
But sits up in the branches
In the sweet spring dews.

"This is the little pussy-willow
In its silver coat and gray
That sits up in the branches
In the bright spring day."

In original story work little criticism is made; the child is left to offer freely and without restraint his ideas and feelings.

It is not in intellectual development, alone, that the children show the influence of the work in literature, but also in the growth of their moral natures and their feelings. This they reveal in their approval or disapproval of certain conduct, in their own ideals, in their efforts to do right, and in a keener appreciation of the beautiful. Many of the children respond to the spirit that is hidden in story and poetry, as is shown when they come and say, "Oh, I love that story," and when they ask for the same poem or story over and over again.

So far it is possible to tell how one teaches literature. But every teacher knows that the vital worth of story or poem is not in hearing the music of the words, nor in mastering their meaning, but rather in feeling the spirit. It is what it means to the child, what he can put into it, what he can take out of it for himself that determines the real value. To awaken this feeling, this response of spirit to spirit, should be the aim of all teaching of literature.

E. C. B.

READING

Not so many years ago it was thought that a child, upon entering school, must devote the greater part of the five or six hours he spent there in learning to read. So he worked, wriggled, and squirmed in his efforts to master the strange symbols in his wonderful primer. It is true he gave part of his time to writing, spelling, and his "tables," but reading had the lion's share. This method was probably the result of the general belief that knowledge was to be gained only from books. To-day these subjects share the child's attention with nature study, literature, art, music, manual training, and physical exercise, because books are no longer considered the exclusive source of knowledge. The world about the child is an open book from which he must learn to read, and the importance of *doing* as well as *knowing* has come to be realized.

Although reading has been shorn of some of its glory, its importance in the education of the child is still appreciated, and its place is by no means a secondary one. In the first grade in the Horace Mann School more time is devoted to reading than to any other subject, in order that the first steps may be mastered in this year.

Aim in Teaching Reading

There are many different methods of teaching reading,—the best being still a subject of much discussion. It would undoubtedly be admitted by all, however, that the end in view is to give the child the power to get thought from printed symbols. Prof. Dewey's ideal, "The child should have a personal interest in what is read; a personal hunger for it, a personal power of satisfying the appetite," although a high one, does not seem too difficult to be attained. That the child may learn to read it is necessary that he have this "personal hunger," for it is only when he desires to learn to read that he becomes self-active. In learning to read, as in all other work, self-activity is the keynote to success. In some children it is necessary to arouse a desire to read, while others are eager to learn. The first requisite in arousing this desire and in keeping it alive, is a "personal interest in what is read." Every year there are some children who suddenly begin

to improve in their reading, because their interest is aroused by some special story. A little girl in the class last year apparently had no interest in any of the reading lessons, to which the others responded readily. Special work was done with this child, but seemingly to no purpose. It was hoped that *Little Red Riding Hood*, or *The Three Bears*, would appeal to her but they did not. When the other children began to read Craik's *Bow Wow and Mew Mew* it seemed useless for her to attempt it, but the little cat and dog won her. She became so anxious to find out what happened next, that she made the effort to overcome the mechanical difficulties of the work and with a little help began to read.

Difficulties Encountered

There are, however, individual cases in which carefully selected subject matter fails to arouse interest. Occasionally we find a child who has no desire to read, because he is immature; he has developed more slowly than the other children. His power of concentration is weak, he apparently cannot visualize as the others do, and he is slow to interpret the spoken word. This is shown in the slow response to directions given to the class and in his lack of enjoyment in a story told for the first time. In some cases of this kind, especially if the child be somewhat younger than the others, it seems wise for him to spend a little more time in the Kindergarten, but if he be of average age, it is found that he ordinarily gains more by remaining with his own class. He must not be allowed to become discouraged, however, nor to feel that his responsibility in the class is less than that of the others, because he is not always held to their standards. He must be held to account for all that he is capable of doing, but nothing is gained by trying to force him beyond this. He needs to work slowly and to receive as much individual attention as can be given him. There is also the child who waits too long before learning to read. He finds the mechanical side of the work irksome, because the subject matter that he is able to read is quite beneath his intellectual enjoyment. This child needs to be pushed as rapidly as possible, for it is only as he masters the mechanical difficulties sufficiently to read what he enjoys that he gains power. The child who has had no stories told him does not know the joys of storyland and has no desire to wander there and make his own discoveries. Special attention is given

this child in the story-telling period, and an effort is made to arouse his interest. The study of primitive life and of nature help to broaden his interests, and give an apperceptive basis for his work. Perhaps the child who is overfed with stories has as little ambition to learn to read as the one who is starved. All the stories he wishes to hear are told or read to him at home, so he does not feel the need of reading for himself. In consequence, he becomes indolent in so far as his reading is concerned. These problems all demand individual treatment. In solving them the physical condition of the child and his home influence must be taken into consideration.

Criteria for Selection of Material

In selecting the material for reading lessons it is necessary to consider the child's taste and interests, his ability to comprehend and appreciate, and the demands of his emotional nature. Too often the child's ability to understand and appreciate is underestimated,—more often perhaps than it is overestimated,—while the needs of his emotional nature are entirely lost sight of. This results in a lack of "personal interest in what is read" and the child becomes inactive in thought and feeling. The reading matter, then, to interest the child must be simple enough for him to read, but at the same time it must have some dramatic action to arouse his curiosity, some personality to appeal to his love and sympathy, and simple situations which he can easily picture. It is in meeting these demands that our primers and first readers often so wofully fail. No child's interest can be held very long with "I see the cat," "I can hit the ball with my bat," etc., nor with the long lists of words that usually appear in these books. As one looks them through what does he find to stimulate thought, to appeal to the imagination, or to satisfy the demands of the emotional nature? The child is never obliged to ask what will happen next, there are no scenes for him to picture, no new life into which he may enter. All is one dead level.

The selection of the books to be put into the hands of the children is a serious problem. The only solution seems to be to select the best that can be found approximately to meet the needs of the class. In selecting material for our reading essons we are governed by the principles of interest and adaptation, which have been stated. We are also influenced by the other

work of the grade. The discussions, illustrative and constructive work, and the dramatization connected with other studies stimulate and help to organize the child's thoughts and to broaden his interests. If the reading lesson be related to these subjects, he gains the thought from the printed page more readily because of his clear mental images. There is an economy of time in relating the reading in this way to other subjects, for interest is already awakened so that the reading period may be devoted entirely to reading. Many stories and poems are read, however, simply because the children enjoy them and because they are worthy of being read for their own sake.

Selections Read

Our first lessons are connected with the work on primitive life. The children's interest at this time is centered about the cave man—his mode of living, the way he secures his food, etc. Stanley Waterloo's *Story of Ab* pictures so clearly the scenes and the life of this time, and the children become so attached to Ab, that some of the suitable dramatic situations in his life have been adapted. These stories are printed in pamphlet form and given to each child to be put in his book-cover. In this way he makes his own collection of stories.

The following is the first page of one of these pamphlets:

HORACE MANN SCHOOL
FIRST GRADE READING NO. 2

One day Ab was swinging in a tree.
He was nine years old, now.
He saw something swinging in another tree.
It was another brown boy.
"Who are you?" asked Ab.
"I am Oak." "Who are you ?"
"I am Ab. I am not afraid of you."
"I am not afraid of you, either," said Oak.
"Let us throw stones into the river," said Ab.
"All right," said Oak.
They played for a long time.
Then they went home.
The next day, Ab went to see Oak.
The boys went to play in the woods.
They played for a long time.

In preparing these lessons it has been the aim to express the thought in short simple sentences and to repeat certain essential words often enough to have the child become familiar with them. Because the child is not held responsible for knowing separately all of the words that appear in the lesson, and because he gains so many words from the content, the vocabulary is not limited to a very few words, but many new ones are often introduced in a single lesson, if clear expression of thought demands them.

Usually about three months are devoted to the stories about Ab, and during this time selections are also read from *Stepping-Stones to Literature* (First Reader), *Child Life* (First Reader), and *Cyr's Primer*. After this the stories of "Nino and Juanita" (connected with the work on primitive life), in Carroll's *Around the World*, are read, also selections from Thompson's *Fairy Tales and Fables* (Second Reader), and from Norvell's *Second Book of Graded Classics*. About March the children begin to read Craik's *Bow Wow and Mew Mew*. This little book appeals so strongly to the children's interest in animal life that the cat and dog soon win their sympathy and affection. They greatly enjoy the conversational style of the story and they acquire many new words from the content. The situations are so simple that the children easily picture them and they are always anxious to find out what is going to happen next. Indeed, they are so anxious that they take their books home and read ahead. Mothers often report that their children spend all of their spare moments in reading until the story is finished. In the latter part of the year poems, which are studied in connection with the literature, are read. Each child is given a type-written copy of the poem, which he puts in his book-cover, and at the end of the year he has a collection of most of those studied.

Method

Interesting subject-matter is necessary to hold the child's attention and arouse his interest, but other factors must also be taken into consideration in this connection. As the child is incapable of prolonged attention at this age the lessons must be of short duration, not longer than ten or fifteen minutes at first, gradually increasing, as power in reading is gained, to half an hour. The attention and interest also depend upon the active share the child takes in the lesson.

That each one may take part it has been found necessary to divide the class of twenty-five into two groups. These groups are graded as the children reveal their ability to read, so that they are not equal in numbers. Some children acquire the mechanics of reading much more easily than others, and if the slower children remain with these it is found that they become inattentive because they cannot follow them. On the other hand, the quicker children become inattentive while waiting for the others to work out something they already know. Objections have been offered to this grading on the ground that the quicker children stimulate the slower ones. But it has been found that even when this division is made there are always some few in each group who lead and furnish the impetus for the rest. During the first part of the year each group has two short lessons a day, when the length of the period is increased each group reads but once a day.

From the first the child's attention, when he reads, should be centered upon getting the thought. Mere repetition of words and sentences is not reading. Reading is thought getting; oral reading is thought giving. To get thought from the printed and written page the child must learn to recognize words in their printed and written forms, and, from the very first, should acquire the habit of looking for the thought which they contain. It must be remembered that the thoughts one child gets from words depend upon his experience in life, through which he interprets them. Therefore, to make the child a thoughtful reader, we must give him opportunities for broadening his experience, and for developing his power to feel. The children who bring to school a general knowledge that comes from travel and home influence, as do many of the pupils in the Horace Mann School, are able to read more intelligently than those whose opportunities have been more restricted. As has been said, relating reading to other studies is a great aid in getting the thought. Putting a question which demands looking for the main idea at the beginning of the lesson stimulates interest and helps the children to read for the thought. In special cases where there is some difficulty, a suggestion from another child, a quick sketch on the blackboard by the teacher or by some pupil, or a leading question has been found helpful. In the effort to assist thought getting there is, however, danger

of distracting the child's attention by bringing in too many illustrations.

The same danger exists in the use of pictures. If wisely selected and carefully studied, they awaken interest and give a setting for the reading; but if too many are used the child's power of creating his own pictures is weakened, because he becomes dependent upon the illustration. This power of clearly picturing scenes and conditions is essential to clear thinking. Dramatizing is also valuable in helping the child to picture situations. If a scene can be dramatized quickly, a short time may be taken in the reading period, but if much time is necessary to carry the thought into action the attention is distracted from the real point of the lesson, and usually some more effective means of impressing the thought can be found.

Reading for the thought influences the child's attitude toward his reading. The subject-matter may be all that can be desired, but if the child is led to work simply for the words, it means nothing to him, and he is uninterested, inattentive, and inactive. On the other hand, if he be working for the thought he is attentive and active in finding out new words, for he feels the need of them, and he also gains many words unconsciously from the content. Reading with the thought uppermost in the child's mind not only influences his attitude toward reading, but affects his manner of reading. When he is striving to give the thought that he has discovered to some one else, he unconsciously resorts to every means in his power to make his idea clear, as he does in talking, using voice and gesture to help interpret. When he does not read the sentence intelligently, that is, so that it conveys the idea, a few leading questions will help him to get the thought and to give it clearly. Further, in reading to give the thought to others, the child sees the necessity of reading in a clear tone and loud enough to be understood. In order that the child may feel that he is reading for the pleasure of the others he stands in the front of the room, facing the class, when he reads. Occasionally a child selects a familiar story, one that he has previously read, and reads it to the class. This helps him to read clearly and distinctly and he gains much in power and self-confidence. Self-confidence is essential to good oral reading. Good oral reading also depends upon the right use of the voice. In the music and in the recitation of

poems the children find that they can express different feelings by different tones. They soon apply this as they try to express the thought and feeling of what they are reading.

Intelligent reading, oral and silent, depends upon getting the thought; fluent reading and speed in getting thought depend upon the habit of seeing more than one word at a glance. Thought is expressed in groups of words; so by taking in a group of words at a glance the thought is gained more quickly and more easily than when one word is read at a time. To gain thought rapidly from the printed page is a necessity at the present time. The child needs this power throughout his school life, especially in the use of reference books. To read all that is required demands the power to go over many pages rapidly and so select the portions that are of value to him. The adult finds the same power convenient in becoming acquainted with the many books, magazines, and newspaper articles with which he wishes to be familiar and which are not worth the expenditure of much time. Fluent reading needs no defense; it is an accomplishment which all would be glad to possess. To read fluently one must see ahead, in order to get the thought. To use the eye in this way requires much training and special exercises to this end are given. Some of the exercises designed to give this eye training are as follows:

A familiar sentence, printed on a strip of cardboard, is held before the class long enough for them to glance through it quickly. Some child is then asked to give the sentence. As the vocabulary increases this may be done with new sentences as well. A similar exercise may be given with a book. The books are opened at a given signal, the children glance through a sentence, close the book at a signal, and some child reproduces it. It has also been found helpful to have the children visualize a group of unrelated words. Four or five words are arranged in a column and covered. In the lesson they are uncovered long enough for the children to glance at them, then some child is asked to give the list. In connection with this eye-training a word should be said against allowing the child to point at the words when he reads. This habit results in reading word by word and makes it impossible for the child to take in a number of words at a glance.

That the children may work for the thought from the first,

and that they may begin to form the habit of seeing the sentences as a whole, short sentences are introduced in the first lessons. Each sentence is printed (a "Fulton Sign and Price Maker" is used for this work) on a strip of cardboard, and when the children have learned to recognize the individual sentences they are so arranged as to tell a story, and are printed upon a chart. The child thus becomes accustomed to seeing a group of sentences and his eye is trained to follow from one to another. As he gains power in concentration, new sentences are presented in groups on a chart. These same stories are then read from the pamphlets, and as the children gain power in reading, they read new stories from the pamphlets without any preparatory chart work.

Print is used from the first. This is done because the greater part of the reading matter with which the child comes into contact is printed,—the signs on the street, in the cars, his own picture books. It also avoids the transition from script to print, which seems psychologically wrong. The appearance of the written and printed word is so different that the child cannot be expected to recognize known written words in print. The child who becomes familiar with the printed forms from the first is ready to begin work in the book without loss of time. One of the arguments for using script is that the attention of the whole class may be focused upon the same sentence by writing it upon the blackboard. The same result may be secured by having sentences printed in large type on separate strips of cardboard and placed upon a cork bulletin board. These sentences may also be rearranged to suit the wish of teacher or class as easily as when written on the blackboard.

In the first lesson three sentences from the *Story of Ab* are generally given:

> "Ab was a little brown baby.
> He lived in a cave.
> The cave was in the woods."

This lesson is given the third or fourth day after the children enter school. It is not given before, as it is necessary to arouse interest in the life of the cave man and to give some idea of the condition of his time. The previous talks about the cave man are recalled. After the children have told some facts that have

interested them in this connection, they are asked if they would like to read a story about a little baby that lived in this time so long ago. The teacher tells the baby's name and why he was called "Ab." The children give their ideas about the baby, and then the sentence "Ab was a little brown baby" is put on the bulletin board before the class. The next question, "Where did he live?" is readily answered and then the sentence "He lived in a cave" is put on the bulletin board. With the two sentences before the class, some child is asked to point to the sentence that tells who Ab was; another to find the sentence that tells where he lived. Then a sentence is pointed to and some child is asked what it tells him. The question is asked, "Where was the cave?" All are anxious to tell that it was in the woods. Then the sentence "The cave was in the woods" is put up. When the three sentences are before the class, the children are asked to find the different ones. Then they are rearranged and the children are asked to find "He lived in a cave," etc., then to find and give the sentence that tells who Ab was. The lesson is closed by allowing two or three children to give the three sentences. This work is gone through with much spirit, and frequent questions are asked and suggestions made to hold the attention. The children become interested in Ab from the first and spend much time in drawing pictures of him and the cave on the blackboard. In the second lesson new sentences are introduced, the number depending upon the ability of the class. The children are asked to distinguish the new sentences from the old, and the lesson is conducted much as the first was, the idea being to have the children recognize the sentences.

Soon the children begin to differentiate words and some child will say "this is Ab" or "this is the cave." If they do not do this some one is asked if he can find the word that says "Ab," etc. From now on the children are asked to find the known words in the sentences and are helped to find the new ones. This is done by letting the child read through the sentence leaving out the unknown word, for frequently the content of the sentence will help him. Sometimes a suggestive question will throw light upon the matter. In trying to find out the new word the object is always to discover what the sentence is about. To keep this attitude of mind it is often wise to tell

the word, rather than have the child lose the thought he is after, in his anxiety to get the word.

When the children begin to get the new sentences in this way, separate words are given them, printed on slips of cardboard. To become familiar with these words they match them to the words in the sentences they know. Frequently, a child will exclaim, "I know that word, it is in 'The bed was near the tree.'" Possibly the word was "near." Although he could not name it when it was unrelated, he had it associated with an idea. Many words are gained in this way. As unrelated words have little meaning for the child, a new word is not given until it has been developed in the sentence. Words are remembered and recognized most easily when they are associated with others. Experience has shown that a child may, with a little drill, come to know the new words that appear in the lesson before he begins to read, and when he meets these same words in the sentence he does not recognize them, because they meant nothing to him. When the child learns the new words as he needs them in the sentence, they immediately function—that is, become associated with an idea, and consequently make an impression upon him. If these words be reviewed at the close of the lesson, they are associated with some thought in the child's mind, and are more easily remembered. In this connection the question may be raised as to the advisability of having the child know every word in the sentence before he tries to read it. It does not seem altogether wise to cling too closely to this rule, as there are some dangers attending it. Frequently, in looking through a sentence a child will think he does not know a word, but if he read the sentence aloud, because the words seem to have a clearer meaning to him when he hears them, he gets the thought more easily, and he finds that he does know the word after all. If he puzzles over the word and tries to get it from silent reading, his mind often becomes inactive and much time is lost. There is, also, the danger of his looking at but one word at a time, thus weakening his power of visualizing. It also results in a feeling on the part of the child, that he must study his words before he reads, and this tends to make him hesitate about standing and reading at sight. As has been suggested, it is a valuable exercise in training the eye to have the child glance through the sentence and

reproduce it without referring to the book again. He is not held responsible for remembering each word individually, as often more new ones are introduced than he could possibly remember. If a word helps him to get the thought it has fulfilled its mission and, unless it is to be used frequently, it is useless to burden the child with trying to remember it. There are words, however, which from their nature will be used over and over; for these he is held responsible, and he must be able to recognize them immediately wherever he sees them. With these words his vocabulary increases very rapidly. In learning them some drill on separate words is necessary, but the best way for the child to become familiar with them is by much reading, for, as has been said, words that are associated in his mind with some thought are most easily remembered. In connection with this work many primers and first readers furnish a repetition of words in their text that is helpful. In using these readers, several are introduced at the same time, for as their vocabularies are similar, the child will meet the same words over and over, and will still be given some variety in the subject-matter. These books are used once or twice a week after the first month, in connection with the other reading lessons.

There are words like "there," "where," "what," etc., that do not suggest ideas, and need to be constantly brought before the children in order that they may be remembered. This is the drudgery of the beginner; here attention flags, and many devices are needed to keep the child interested. The following devices have been found helpful in this drill work. A list of the most troublesome words is put before the class, and the children name the words in concert. After this some one who is likely to know most of the words is asked to tell them and then others wish to attempt it. The child who tells them all wins the game. The spirit of competition proves a great stimulus in this work. Not more than five minutes are devoted to this exercise. The list of words is left where the children can see them at any time, for much is often accomplished at the free periods when some child that knows them likes to display his knowledge to his less fortunate brother. Another way of drilling for quick recognition is to show the words rapidly, giving each child a turn. If he gets the word right, he keeps it. The

one getting the greatest number wins. It is advisable to have the most troublesome words appear several times. When words are particularly difficult, five or six of them are put before the class. After going over them together, some child chooses a word, while the others try to guess which one he has chosen; or some one may be sent from the room, the class choosing a word. When he is called back he tries to guess the word the class has chosen. All of this drill work must be done rapidly or it is of little value. A rapid review of familiar words, at the beginning of a lesson, is often an aid in helping the child to recognize them more readily in the lesson.

So far only the method of learning new words by means of visualization has been spoken of, but the children have been receiving daily practice in phonetics as well. This work, however, has not been a part of the reading lessons, for phonetics are of little value in reading until the child has gained some proficiency in getting separate words rapidly. If this method is used too soon it results in word reading, as it takes so long to get the word that the thought is lost. The children realize from the first that this work is to help them get new words. As soon as they know the sounds of the letters they are encouraged to use the initial sound together with the content of the sentence in getting new words. Some children are able to use phonetics in connection with their reading much sooner than others. It is found that the child who does not visualize easily makes rapid progress in reading after acquiring some knowledge of the sound of letters, while others have little power to get words in this way.

This work also leads to clearer enunciation, because the child begins to realize the value of the initial and final letters. In all exercises clear and distinct enunciation is required, that the habit of speaking distinctly may be formed. In the first lesson "f" is taken. Words beginning with this sound are pronounced by the teacher and the children are asked to listen to the first sound. When some child has discovered it, and the class have repeated it, the children are asked to give words beginning with the same sound. The card with "f" printed on it is left on the bulletin board, and from time to time during the day some one is asked to give the sound. All of the consonants are treated in this way. After the children have become familiar with four

or five consonants they are combined with "an," "at," etc. "An" is printed on the board and the known consonants are prefixed, the children being required to give the words rapidly. As the children learn the short vowel sounds, constant drill is given in getting simple unknown words. When considerable skill is shown in getting new words containing the short vowel sound, the long sounds are introduced. A word is printed on the board containing the long sound and another containing the short sound, for instance, "mate" and "mat." The children are asked to tell the difference in the appearance of the two words. The words are pronounced for them and several other examples given, until the children discover that the word ending in "e" has the long vowel sound. No diacritical marks are used, but much drill is given to form the habit of distinguishing between words containing the long and short sounds. By the end of the year the child should be able to get by the sound words of one syllable, made up of regular long and short vowels, consonants, and simple combinations of consonants, as "th," "sh," "wh," etc.

The children prepare none of their reading lessons at home, for this results, as a rule, in the child becoming dependent upon others for new words and in his forming bad habits in his reading. When the lesson is studied at home the child frequently memorizes it, so that the teacher is not able to judge of his power in getting words for himself. In reality the reading lessons are study periods. The aim is not to have the child reveal what he knows, only in so far as it helps to further his development, but to teach him how to work, to make him independent in getting new words, and in getting the thought, in forming right habits in his way of working. In a word, the aim is to help the child to help himself. After the child has studied his lesson at school in this way, he is encouraged to read it at home, as this gives him the practice in reading which is so necessary to his progress. As he gains power in reading he is encouraged to read independently at home.

It has been shown that sentences are used in the first lessons in reading and that the child reads for the thought from the first, that words are gained from their content, from their sounds, and by visualizing them. It is apparent that no one method, as the sentence method, the word method, or the

phonetic method, is followed. We believe that the teacher must use any method that seems to meet the needs of the child, and that one teacher may give her pupil the power of gaining thought and help him to form right habits in reading in one way, while another teacher may do the same thing by an entirely different method.

The work done in school and the many reports from the home show that the children have gained much independence in reading by the end of the first year, that the majority of them are quite fearless in what they attempt to read, and that they get much pleasure from their reading.

E. C. B.

LANGUAGE

The dictionaries define language as "the method of expressing thought by means of human sounds together with the written or printed representation of such sounds." If this definition be interpreted literally, we can lay little claim to the formal teaching of language in the first year of our school, as we practically restrict ourselves to the first-mentioned means, that of oral expression.

Our aim is to lead the children to see that speech is a tool necessary for the transference of ideas and, as such, must be used with facility and with skill, if it is to do its work efficiently. Our training, therefore, is directed to the end that the children acquire ability to express themselves freely, clearly, and correctly. In order to convey thought freely, the child must have a vocabulary sufficiently large to meet the ordinary demands; to speak clearly, this vocabulary must be in a usable form, *i.e.*, it must be a ready one in order that the child need not wander about in search of a proper medium to convey his idea; to speak correctly, he must be trained not only to conform to grammatical usage, but to recognize the finer distinctions in the meaning of words.

To realize this ideal is, as every teacher knows, an impossibility, but to work toward it lays a foundation at least, upon which the later years may build. No special period in the program is assigned to this work, but every hour of the day furnishes abundant opportunity for the necessary training. In the treatment of the various studies it has been shown how the child's thoughts and feelings are aroused by the careful selection of subject matter, and the no less careful presentation and development of such subject matter. It is in the expression of these thoughts that the most opportune occasions for language training present themselves. That the teacher is seizing the opportunity to give a "language lesson" does not occur to the child. As was pointed out in the introductory article, the subjects of the curriculum are not differentiated as they are presented to him. He realizes only that in relating something of interest to his classmates he must speak clearly and distinctly and tell his story well.

The necessary vocabulary is acquired unconsciously. The child borrows words and phrases from the stories that are read or told him, and, by using them in the reproduction of these same stories, makes them his own. He is at an imitative age and absorbs from all about him—his books, his teachers, his classmates.

The rambling, discursive style so common to the little child is generally accounted for by the lack of clear mental images. Such a child must be helped, first of all, to get his thoughts into shape. This may be accomplished by suggestions and questions which bring out the logical sequence of events and the main points in the narrative. This accomplished, he will soon express himself concisely and to the point.

The use of language that is free from bad grammatical errors is the heritage of most of our children, so we are spared one of the greatest problems in the teaching of English. We are, however, responsible for teaching a use of the mother tongue that is rhetorically correct. In other words, we must work for an expression that is clear and effective. Here again we take advantage of the imitative nature of the child, and put into his hands good literature from which he copies style and forms of expression as freely as he copied his vocabulary.

We must work also for exactness, for truthfulness, and for freedom from exaggeration. In this a child's classmates are a corrective influence upon him. When he is tempted to wander from the straight and narrow path of truth, he is promptly recalled. If, in reproducing a story, Cinderella's gown be changed from pink to blue, every right-minded child in the class will rise up to call the narrator to account.

There are also in every class children who need careful attention for reasons other than those mentioned above. Their ideas may be clear, their vocabulary not unduly limited, yet they fail to express themselves freely or clearly. These are the timid children whose self-consciousness is too great to allow them to forget themselves. Perhaps the best way to bring about the desired result in these cases is to rouse them to such a pitch of enthusiasm that they are carried out of themselves. If then their efforts are met with sympathy and encouragement, a distinct step has been gained. Not many experiences of this

kind are needed to give even the extremely shy child some confidence in himself.

When the meaning is obscure from any cause, whether from involved ideas, from inaccurate speech, or from extreme timidity, it has been found helpful to allow the other children to question the speaker upon the points that have not been made clear. Sometimes a sketch upon the blackboard will aid the child to make himself understood. In interpreting his sketch he has something tangible from which to work. This helps to formulate his ideas and to express them definitely.

As has been previously stated, the language work of the first grade is confined almost entirely to oral expression. During the latter part of the year, however, when the children have acquired some proficiency in writing, short sentences are copied from the blackboard. These sentences are originally written by the teacher at the dictation of the children, who also suggest where capital letters are to be used and whether periods or interrogation points are necessary.

PENMANSHIP

When the child first enters school, especially if he has had no Kindergarten training, he shows a decided lack in muscular control. For this reason the early writing is done on the blackboard where large, free movements are possible. Such movements strengthen the muscles and develop the power to control them.

Object of Writing in the First Grade

In order that the pupils may have this freedom of motion, it is necessary that they stand erect and away a little from the blackboard, and that they have a clear mental picture of what they are to write. Much of the cramped, slow writing, characteristic of little children, results from the fact that they have not this clear picture before they begin to write. From the first lesson, the children are made to feel that they must not begin a word until they know how it looks, and that having once begun they must not stop writing until it is finished, that is, they must not write one letter at a time, but must write continuously.

In the first lessons the teacher writes a simple word on the blackboard, and calls attention to the letters. The word is written three or four times at first, as the children are not able to visualize quickly. Then it is erased and several children are chosen to go to the blackboard and reproduce the word. Their aim is to write it as well as they can, without stopping until it is finished. The teacher writes the word upon the blackboard again and the children compare and criticise their work. The word is again erased and another group attempts to write. The interest of the rest of the class is held by watching those who are writing, especially to see how many succeed in reproducing the word without taking off the crayon. Generally, each child in a class of twenty-five will write, in this way, in a fifteen-minute period. When the children have gained some power in visualizing, and need less individual attention regarding their position, all go to the blackboard at once. The same kind of work is continued, the children aiming at some definite result in each lesson; for instance, to have all of the letters the same height in words like man, cave, etc., or to get the right proportion between loop letters and

Method

one-space letters. Each lesson shows to the children some point to be worked for. In every lesson time is given for criticism. Each child is encouraged to criticise his own work, and the class and the teacher also pass judgment and make suggestions. As the children become familiar with written words, short sentences are given them. These sentences are then visualized and written in the same way that the words were.

Practice is given upon separate letters when the children have trouble in getting their form in the word. They get a clearer picture of the letter when it stands alone. It has been found helpful to have the children join several of the same letters together in this practice, so keeping the habit of writing continuously. Besides the writing of words and sentences, exercises (consisting of up and down strokes, the making of circles, and the other drills which are suggested in writing-books) are frequently given to strengthen the muscles and to learn to control them.

The children begin in February to write on large sheets of paper (14″ x 9½″) with large marking crayons. The work on paper follows very closely the work done on the blackboard, with the same end in view. In using the crayon the children are shown how to hold it firmly without cramping the fingers, and are led to see the necessity of sitting correctly with the whole foot resting on the floor. Constant vigilance is necessary here to prevent the formation of bad habits.

After the children have gained some power in writing on the large sheets of paper, they begin to use small sheets (ruled with one-inch spaces) and a medium soft pencil. When this paper is introduced lessons are necessary to emphasize the size of the writing, the correct placing of sentences, the spacing of words, and the arrangement of the work upon the paper. At this time great emphasis is placed upon seeing clearly what is to be written before beginning. The children take much pride in the number of words they can write without looking at the copy.

In this grade it is often necessary to be satisfied with crude results, as in many cases it is impossible to secure better without harming the child, on account of his inability to visualize. It is possible, however, to see that every pupil does his best and that no one falls into careless habits.

E. C. B.

NUMBER

From the time that man first held social relations with his fellow-man, and began to exchange food, weapons, and ornaments, to invent, to construct, to travel, up to the present day, he has been asking the questions, "how many?" "how much?" "how far?" and "how long?" In the early stages of the development of the individual the answers have been vague and indefinite, like the Puris and Botocudos of South America who have only three words for number, "one," "two," and "many," or like the Tasmanian who has four words, "one," "two," "plenty," and "five."

Number Concepts of Children

The first number concepts of many children are equally indefinite, for they count "one," "two," "six," or something quite as vague. Because the need for number, as the tool of measurement, is a daily one both in the school and at home, it is our aim to lead the child from this vague, indefinite conception, where he is unable to discriminate, or to discern relations and differences, to a point where he may have a definite numerical concept.

Development of Number Concepts

When the child reaches out for his plaything he realizes that a distance exists between himself and it, and at once begins to estimate that relation. When he comes to understand and say "long," "short," "near," and "far," he is learning to discriminate and to see indefinite relations. Later when he can count out three red books and eliminate, for the time being, all the other properties, such as size and shape, then he is beginning to see more definite relations and to discriminate more closely. When he has reached the stage where he thinks one yard when it is mentioned and with a free-hand drawing can approximate its length, when he has a mental picture of the yard made up of three feet, then he has reached a point where he has a concept of exact relations. He has reached that step through having his number sense developed by many constructive operations, in which number relations are introduced as instruments of practical valuation. He has constantly used

number as a measuring tool and through self-activity has learned that true number implies an exact image.

We sometimes make the mistake of thinking that the child who enters school is able to discern relations, and that he can discriminate because he glibly repeats the number names "one," "two," "three." But when he is asked to use these numbers, to count and measure three inches on his ruler, we discover that he has not developed beyond the "one," "two," "many" period. The counting process is one that follows directly this vague and indefinite condition. When we find a child who can not grasp the thought of putting the units in certain ordered relations to one another, we must make the starting point the vague "how much" and "how many." Let him work for a time with "more," "less," "larger," "smaller." For example: "My desk is greater in length than in width." To gain the "how many" idea let the child work with groups. For example: "There are more marbles in this box (6) than in that box (2); more children in this row than in that." Such operations should be repeated until the child learns that the "muchness" of a quantity is determined by the "how many" parts in it.

Then let the child learn by constructive work the relations of consecutively numbered objects. We may wish to show him how four differs from five. Give him the number of inches on his ruler that he knows (4). Add one more. He will express his idea as "one and one and one and one," or as "four and one more." The number name may then be given (5). He will soon come to realize that the simple name is much easier than the roundabout descriptive name. This may be continued with blocks, splints, and lines, until the child comes to realize that he cannot find how much one quantity differs from another without finding how many units there are in each. Next let him begin to arrange objects in groups and count the groups // , // , // , or /// , /// , /// . Let him begin exact measurement by counting. For example: Count the 2-inches on the foot ruler; the 3-inches; the 6-inches. After much work in counting we may begin simple measurements with the yard ruler. Measure the length of the room, width of sidewalk, and table. How many yards? Take a foot rule and measure the desk or table. Make a Manila paper measure one-half foot long. Measure the door, desk, or book. After this, the teacher

should work for instantaneous recognition of number. The child must be trained to see a number of objects without stopping to count. For example: ///, ////, /////. Blocks, books of equal size, or marbles may be used. What is sometimes spoken of as the rhythmic arrangement is often found helpful $\begin{matrix}++\\++\end{matrix}\Big|\begin{matrix}++\\++\end{matrix}$. A glance shows eight: eight made up of two fours; of four twos; of eight ones. There should be no counting, but instantaneous recognition. Reproduction of arrangement should follow, so that the child may come to visualize quickly, and to see combinations. This work should be kept up until the child instantly thinks ///// when he sees //+///, and until the substitution of the symbol gives the same mental experience, *e. g.*, $2+3=5$. This operation should become almost automatic.

We are constantly using two processes in this work, and are teaching the child to see not only the whole made up of parts, but also the definite number of parts in the whole. This may be emphasized in another way by using blocks. For example: The $1\times1\times1$ inch block, the $2\times1\times1$ inch, the $3\times1\times1$ inch, the $4\times1\times1$ inch are selected. The child sees that the first mentioned block and the third are together equal to the fourth; that two of the second are equal to the fourth. Later on, having these exact relations in mind, he may use these blocks and count by twos, threes, fours, etc. For if the one-inch block is two, the $2\times1\times1$ inch block is four. We must plan to have him keep in mind the relation of the measuring unit to the other units, but the value should be constantly changed to avoid the fixed value idea. This work comes as drill to help him in his constructive work. Many and varied illustrations should be used to render definite the images, for the wider his experience the more readily do his number facts prove available.

Many of the children who enter our school have learned to count and to use number in a very simple way, but not all; hence the discussion of these preliminary steps.

Concrete Work of the First Grade.

In the first grade work there is no number work given for the sake of number alone. It is given because it aids the child in his social relations, gives him clearer images in manual training, cooking, garden work, nature study, history, music, and art; teaches him to think, to observe, to discriminate, and so helps him to estimate, judge, test, and verify. While number comes up in an in-

cidental way, and is a means to an end, it should never be taught in an accidental way. The teacher must have a very clear idea of what is to be done and how it is to be done. There must be nothing haphazard in its presentation. When difficulties arise demanding a new treatment of numerical facts there should be many similar experiences, so that the child, by observing the same relations in many different things and under many different conditions, comes to see the relations clearly and acquires a certain degree of rapidity and accuracy in dealing with the problems. These problems grow directly out of his occupation work. The child finds himself in need of certain numerical facts before he can construct. His interest leads him to make the effort to obtain these facts. He has an image of what he wishes to produce, he notes his materials, as yet an indefinite quantity, observes his measuring unit, judges or estimates, verifies, and finally performs the actual operation with the materials. Thus he proceeds from the vague and indefinite to the exact and definite. For example: In the fall he needs a cord to net into a band for his leaf press. Being given a piece of cord he is asked to measure off three feet, or one yard, judging first about how long a piece three feet would be. He then takes his ruler, corrects his first judgment, and cuts off his piece of cord. Before performing the actual operation necessary for his work he should always judge first, then measure or test, and lastly correct. He soon gains in accuracy of judgment, and by separating the whole into parts and reuniting the parts into a whole, he comes gradually to perform the same operation mentally, and thus develops definite concepts of number. He should be asked to state what he is thinking and doing clearly. Every time he is asked to measure a board, to proceed from the indefinite to the definite, he should see its possibilities, should pass judgment, test and verify. Eventually when he says a string is six inches long, he will be able to approximate very closely the exact length. The aim is to have the numerical description bring a picture. This is very practical work, for it leads in time to an economical use of material, and forms the habit of numerical analysis, as well as synthesis.

Only a few of the examples of the numerous constructive operations can be given in a description of this kind, but possibly those that are mentioned may suffice to show the close relation

between number and occupation work; between number and social life. It is hoped that they will serve to demonstrate the fact that by relating number at all points it can be most economically taught.

The drawing of the pattern for his own moccasin, and the cutting and making of it, prove a profitable lesson. The child places his foot on the paper, drawing around it. Across the ball of the foot he draws a line, extending it on either side two inches. From the toe he draws a vertical line three inches in length, and from the heel another vertical line two inches in length. With these lines as a guide he constructs a rectangular figure enclosing the area. He then cuts the chamois by the pattern of the rectangle. At the toe end he cuts on the center line three inches and, using a conductor's punch for the holes, laces the toe together. He divides the heel end into three parts, folding the two outside strips across the center one and lacing. To adjust to the foot, holes one inch apart are made and a lacing put in to draw the moccasin up. The lacing is done with strings of chamois.

Again the making of a simple loom is a lesson demanding accuracy. The size and length are discussed. The one decided upon last year had the following measurements: From strips two inches wide by one-half inch thick, three strips for the base of the loom, ten inches long, were cut. (These are used instead of the solid board as they give the needed strength and are lighter.) From boards three inches wide by three-quarters of an inch thick, the ends of the loom, two strips each eight inches long, are cut. Nailing the narrow strips upon the end pieces, the body of the loom is formed. Dividing the surface of the top of the ends through the center, the problem of obtaining one-half of three-quarters of an inch is solved. A pencil line is drawn for the guide in driving the nails. Beginning one-half inch from the end, two nails one-quarter inch apart are driven half-way in. A space of one-half inch is left, and two more nails one-quarter inch apart are driven. This is continued across the two ends. Around these nails the warp is threaded and the loom is ready for the woof. Correct measurements insure good weaving later.

The lesson in laying out the flower beds proves an example in symmetry and accuracy. Each child is given a bed three

feet by two feet to make, allowing for a one-foot path. The seeds are planted a specified distance apart, the distance being regulated by the variety of the seed. When the child sees his plants growing he realizes the test of his work.

One idea of time is sometimes presented through the use of the three-minute sand-glass. A game, a lesson, or the putting on of wraps emphasizes the value of time.

Experience in the making of change is had throughout the year when luncheon is bought by the teacher from the restaurant. Each child determines what his bill is and makes his own change.

The thermometer is very valuable, for it not only teaches the scientific facts, but also is an excellent opportunity for teaching the table of twos and tens. The learning to read tens and units by the thermometer is easily accomplished.

In the making of apple sauce, the cutting of the apples in halves, quarters, eighths, gives excellent drill in fractions. The measuring of the quantity of material used in making the sauce demands a knowledge of fractions.

Various games are introduced, the game of shuffleboard being one. The children make, and fill with sand, bags that weigh one-half lb., one lb., one and one-half lbs., two lbs. In the game the child may vary from day to day the value of the different weights; one day calling the one-half lb. weight two, and the others the proportionate numbers; or another day five. The children keep and add their own scores.

As an incidental topic in connection with the study of primitive life, a discussion of the natural standards of measure proves very interesting to the child and gives significance to the evolution of measures.

The way of obtaining the length of bow and arrow and their ratio has been suggested in a previous article. The evolution of the foot measure from the human foot; the use of the palm of the hand supposed to be four inches in width, accepted as a measure; the length of the forearm from the elbow to the end of the middle finger, a little over twenty-four inches, anciently called the Cubit; the barley corn one-third of an inch; the system of counting by means of tying knots; the use of wampum, bones, tin, etc., for money—all these and many other examples serve to relate the past and present and lead the child

to see the difference between vague and varying standards and the exact standards of to-day. He is quick to realize the necessity of definite standards and accurate measurements.

The abstract work which comes as a result of the concrete work, of the measuring, weighing, counting, and the games is as follows:

Abstract Work of the First Grade

Counting.—By 1's to 20, by 10's to 100, by 2's from 1 to 21, from 2 to 20, by 3's to 18, by 4's to 20, beginning with 1, 2, 3, 4, as used in the addition tables.

Integers.—Written to 100. (Note: the child is taught to write arbitrarily the street number of his own house.)

Addition Tables.—The combinations of numbers of one order with 1, 2, 3, and 4. Sums found by counting objects; the value of each number and of each combination, as 3 and 2 are 5 should be memorized, and applied in increasing and decreasing a number of two orders, no carrying, no borrowing, as $5+4=9$; $25+4=29$; $9-4=5$; $29-4=25$.

Measurements and Comparisons.—Pint, quart; inch, foot, yard; cent, five-cent piece, and dime. Contents measured in pints and quarts. Length measured in inches and feet; no compound numbers. Buying and selling and making change with cents, nickels, and dimes. Quart measured by pint; feet measured by inches. Dime and five-cent piece measured by cent. Two groups of objects of the same kind compared to find how many more there are in one than in the other. Lengths of lines of integral number of feet or inches compared. One line is how much longer than another? Exercises within 20.

Problems.—Oral: Should be solved by arranging objects or their pictures, results by addition or subtraction when the numbers fall within the scope of the work of the grade. No formal analysis, only one operation in a single problem.

Written Work.—Addition and subtraction. Halves, thirds, fourths used in oral and written work.

Signs, $+$, $-$, $=$, $\times$, to be read "and," "less," "are," "times," at first.

In the child's use of number we wish to have him learn from the first to work rapidly and accurately. In his occupation work no measurement should be allowed to pass that is not accurate. He will form careless habits of thought and expression, unless held responsible at all times.

Summary

We must not be discouraged if the true idea of number comes a little slowly, for a perfectly clear and definite conception is a matter of slow growth. The conscious grasp of number must come with its rational use. He must operate with many things and use many numbers before the true idea is developed. Through the many constructive processes in which he uses number he gains in judgment and independence, is led toward clear and definite ideas, and is prepared for the more abstract work in the upper grades.

M. C. W.

PHYSICAL EDUCATION

Each pupil is examined carefully by a physician connected with the Department of Physical Education. Tests of sight, hearing, nervous control, and the muscular system are made, and the condition of the throat and nasal passages, of the heart and lungs, and of the spine and feet, is determined. A report of this examination is sent to the parents and to the classroom teacher. The latter finds the information very valuable, for it enables her to so arrange her daily program that the physical side of the work shall receive prominence. This information leads the teacher to be just in her requirements, careful in the selection of seats for those who need consideration in the matter of sight and hearing, and judicious in her general treatment of the children. Where simple corrective exercises are needed, she may plan to present them in the room. When more serious defects exist, scientific treatment is given by a specialist in corrective gymnastics.

Physical Examination

Because little children become easily fatigued, frequent periods for relaxation and free play are provided in the daily program of the classroom. When one set of muscles has been in use for a time, exercises demanding the use of another set are given. Games that require alertness, observation, and judgment are also given; for example, ring toss, battledoor and shuttlecock, shuffleboard, competitive games like shooting with bow and arrow, running races, and throwing bean bags. These games and exercises require precision of movement and a quick response of the body to the mind, and are, therefore, an excellent training for children who have been allowed at home to take their own time to obey.

How the Physical Needs are Met in the School-Room

Mention has been made of the fact that the majority of our children lack muscular development and coördination. Much of the regular school work tends to develop and control the larger muscles; for example, planing, sawing, hammering, preparation of food for cooking, writing on the blackboard, or with crayon on large sheets of paper, and painting with large brushes.

Work in the Gymnasium

Each class spends twenty minutes every day in the gymnasium under the direction of a special teacher. The general nature of this work is indicated by the following outline:

I. *Marching.*

Single file.
By twos.
By fours.
Diagonal marching.
Forward and backward.
On toes.
On heels.
Raising knees high in front.
With knees bent.
Running on toes.

II. *Dancing.*

Simple preliminary steps.
Touch steps.
Follow step.
Step and hop.
Sliding step.

(1) Continuously with first right then left foot forward.
(2) Continuously four slides with right foot then four with left.
(3) Four slides with right, four with left foot, then eight walking steps forward.
(4) Same, using the eight steps to walk around partner.
(5) Four slides facing partner; four slides with back to partner.

III. *Floor Work.* (Given with and without musical dumbbells.)

(1) Clapping hands over head.
(2) Same, with heel raising.
(3) Clapping hands over head and behind both knees.
(4) Form stride position.
Clapping hands over head and under alternate knee.

(5) Form stride position.
"Chopping" movement.
(6) With left foot diagonally forward.
"Rowing" movement. Repeat with right foot forward.
(7) Form stride position—hands on hips.
Forward bending—touching floor with hands.
(8) Same position.
Alternate side-bending—touching floor with alternate hand.
(9) Fundamental position—arms overhead.
Alternate side-bending—"Trees blowing in the wind."
(10) With hands on hips.
Alternate knee upward bending — "Tramping horses, either heavy cart-horses or ponies."
(11) With hands on hips.
Bending knees and touching floor between the feet. "Frog" position.
(12) Jumping in place—"Bouncing like rubber balls."
(13) Same—separating feet sideways.

IV. *Apparatus Work.* (Given without emphasis on form.)
(1) Ropes:
Climbing.
Swinging.
(2) Stall bars:
Rapid climbing.
Hanging.
(3) Horizontal ladder:
Hand traveling forward.
Hand traveling sideways.
Traveling forward from round and round.
(4) Balance beams.
Walking in time to music.
(5) Giant stride.
With music—galop step right and left.
(6) Jump standards:
Used only as in a game. Rope at one foot in height.

V. *Games.*

(1) Clap.

Class at one end of room, leader in center. At signal (clapping of hands) children run to other end of room. All who are touched must come into center. Game continues till one is left.

(2) Drop the handkerchief.

(3) Hare and Hound.

(4) Follow the Leader.

(5) "Did you ever see a Lassie?"

Imitation game; leader sets exercise, class follows.

(6) Crossing the Brook.

Use two mats for sides of brook. Children jump in turn from mat to mat, those touching the floor get feet wet, and have to go home. Increase width of brook till one child is left.

Different jumps may be used:

(a) from one foot to other foot.

(b) from one foot to same foot.

(c) from one foot to both feet.

(d) from both feet to both feet.

(7) Passing Beanbag.

(a) down two lines.

(b) down and back two lines.

(c) around a circle—any one missing must sit on floor.

(d) two circles—leaders in center—throwing back to each in turn. Circle that is throwing to first wins the game.

(8) Free Play.

For a few moments allow the children the freedom of the gymnasium, specifying which apparatus may be used.

All the formal exercises are given with music.

Future Development

In physical education we have been teaching games for what we have called recreative purposes, knowing that they offer some relief from the strain of technical gymnastics. Deeper study of the subject reveals the value of the game as expressional, and so necessitates a rehandling

of the material from the departmental side. This readjustment, however, has given us a clue for our correlation with the other subjects of the curriculum.

While in the future the work for the little children should deal more with games, there are two points in our treatment of the subject which we wish to emphasize. First, in considering the expressional value of games, it is evident that the form: themselves represent an evolution. We would attempt to organize both traditional and constructive games in such a manner that the expression through them will become an evolving process, and, secondly, that this evolution will make clear the function of formal gymnastics. In order that any progression in expression may be realized, it is necessary that the games should be accompanied by such technical training as will enable the child to accomplish the next step in the process in the most efficient manner. From this point of view, the logical development in formal gymnastics is necessary not only for hygienic purposes, but also as a basis for evolving expression. In other words, formal gymnastics represent, not the end, but the necessary means to the larger and more important end.

MUSIC

Aims of Music in the Primary Grades

In teaching music in the first grade we attempt to keep a balance between the side of the work that aims at expression in singing and that which aims at appreciation in listening.

These two phases depend upon the power to image, and the power to express the image, or to act it out through such medium as is afforded by tones, words, rhythm, and melody. It is this exercise in imagination and expression that gives the true and fundamental value to music study as well as to every other so-called "thought study." Through it alone are to be reached legitimately the various effects of tone and delivery, which so many make the mistake of regarding as ends in themselves.

The best material for musical experience that properly balances and relates expression and interpretation is the song.

Principles of Selection

In order to make the contents of songs vivid enough to impel pupils to act out the images through tone, it is important to choose songs whose necessary imaging lies within the experience of the children. This is the reason why we turn to the other activities of the school that provide sense perceptions, and the application of these perceptions to the various life relations, to furnish us with motifs.

The study of primitive life, literature, and nature offer the best material of this kind, but it should be remembered that correlation of songs with other studies is not a mere parallelism of theme and topics. Correlation must be a natural result, and it is so when each subject keeps so near to fundamental activities and interests, that it cannot help reflecting light upon the other. A list of songs given in the chart of correlations illustrates what is meant by the above.

Method

The song itself is the best material for training the mind to its first perception of sounds and sound relations as they exist in musical form. These are most clearly grasped as forms, as they are seen to be a means for acting through the voice the little drama of the song. The following sketch of such a treatment will make the point plainer. Take,

for instance, "The Snowflakes," from Neidlinger's *Small Songs for Small Singers:*

"The snowflakes falling down
Cover the ground with white.
They look like the stars that
We see in the sky at night;
And when the sun comes out,
They wink at him all the day
As the stars do at the moon,
With eyes that are full of play."

This is less a song of motion than of mood, description, and characterization. The prevailing mood is a sort of vivid stillness which calls for a flowing, gentle rhythm, a moderate tempo, a clear sustained "white voice," in order to act it out. These come to light quite naturally as the best way to express the mood of the song. The mood is shot through, however, with vivid little images of action, and the phonic values of special words are evident in trying to act out with the voice the images the words convey. The feeling of soft motion in "flakes falling" is expressed through the alliteration of "f"; the length and continuousness of spreading out can be expressed through the "o" and "v" in "cover." Such words as "stars" with the bursting effect of the letter "t" and the bright quality of "y" or "sky" with its open arched expanse of vowel are illustrations of the same translations of action and image into tone. The words "wink," "moon," "play" are further illustrations. The larger action of the breaking through of the sun calls for more power; a fuller, more positive quality of tone. The pupils listen to the song to find the high and low points, and to see why the use of such a pitch helps to express the idea in the accompanying word, as in the case of the word "sky." Passages moving downward, upward, and on a level are similarly analyzed, as for instance, "falling down"; and finally the motion of such passages is pictured on the board by chalk marks, taking care that the passage is not too long to be carried in the mind as a whole.

The song can be clapped so as to give its rhythm pattern. Out of this clapping grows the telegraph game of imitating

various rhythmic figures tapped by the teacher. Children also indicate their recognition of recurring accent, of repetition of a given melodic phrase, or of a given rhythmic figure in the rhythmic pattern of the song. They sing the song in alternately silent and audible phrases to test power to carry the musical image mentally.

Besides the points growing out of this particular song, other associated ideas of loud and soft sounds, clear and dull, musical sounds and noise, sounds near and sounds distant, passages fast or slow, a series rhythmic or arrhythmic, of number of sounds in a series grow out of other observations.

On the side of perception of forms, the children carry to the second grade many general notions of rhythmic and melody relations, and these two definite points; they can picture the melodic motion of short passages and reproduce by clapping the impression made by rhythmic passages of considerable length. No notation is given in this grade.

Summary

In general, then, the following points are a result of the first year's work in music:

(a) A tone more musically sustained and concentrated than the shouting voice or the too relaxed tone, both of which are found in the voices of little children.

(b) An improvement among and in most cases a complete conversion of monotone singers, and those whose intonation is faulty. (Special treatment is given for this.)

(c) A repertoire of twenty or thirty songs.

(d) A habit of listening.

(e) Ability to recognize and describe the more obvious effects arising from various relations of pitch, tempo, rhythm, force, etc.

Future Development

Having thus briefly outlined what is being done, it would scarcely be proper to close the subject without speaking of a phase that needs to be worked out. It will supply several links now missing in the music work in that it will furnish the natural basis for it, and thus throw into right relations many parts which at present seem incomplete and unconnected, for the very lack of this basis of work.

As before mentioned, a song that is suitable for children must suggest such events, situations, and relations as lie within their experience—either in actual life or within their power of

imagination. When left to themselves, children never fail to act out these images in their dramatic plays and games. This impulse to image and to act, then, is the basis of expression through sounds and of the interpretation of sounds that are used in such expressions.

It is extremely interesting to note how, even on the formal side, the importance of motion and activity is in evidence as the basis for the perception of those forms. The relation of motion and rhythm is a cosmic law that is not confined to human activities and is familiar to every one; but the connection between motion and a perception of melody is subtler, and has never been fully accounted for. Nevertheless, the feeling for pitch is in some curious way bound up with a sense of location in space measured vertically, and the feeling of melodic motion is attended with a physical sense of corresponding movement upward and downward. Rhythm and melody thus imply certain correlations of motion with time and space. Thus, even on the formal side, as well as on the side of expression, music is bound up with the experience of motion. Practically, the power to sing (or play) rhythmically depends on a power to make the larger and more common and general coördinations in a rhythmical way; and this power depends on these coördinations being made first in a free way without limitations of a formal sort. Thus power to enter into any sort of rhythmic performance of music depends on a power to coördinate freely in all sorts of activities.

In invading the field of activity for our original material, we realize that we are on ground that is not our own. We are under obligations to keep our work true to the general laws of development, and we are sure to make mistakes if we attempt to work out activity for our own ends without following the biological law that has developed all the arts of movement out of activity pure and simple. We, therefore, need expert assistance in organizing the activities of children. To be useful to us they should be organized on the basis of dramatic plays and games that call for imaging and acting developed out of the materials of everyday life and experience. Whether such an organization of plays and games can be made to hold as important a place in music as in physical education I cannot say nor would I attempt to suggest further than this what might

be developed from such a unification. The gain to music teaching would be great, however, and would round out the work at points where it is as yet incomplete.

HELEN PLACE.

SEAT WORK

In some of the work of the first grade it is necessary to divide the class into two groups. While one group of children is reciting, the other is occupied with work at their seats. The aim of this seat work is not merely to keep the children occupied, but to help them to work independently, to teach them how to work neatly and accurately, to develop consideration for and courtesy toward others, and to supplement the work of the recitation so that the facts presented there may become more firmly fixed in the child's mind.

At first it is necessary for the teacher or her assistant to direct the seat work, but later the children assume the entire responsibility. If materials are needed, children are chosen to get them and to distribute them. New subjects are not introduced here, as it is not possible to take the time to explain how such work should be done. Variations of familiar work are introduced, so that it will not become routine, and the children are encouraged to exercise originality and independence in method and performance. Exercises are repeated until the pupils have gained enough power to secure results which give satisfaction and encouragement. As the child succeeds in accomplishing the work that is given him, he becomes more and more self-reliant and works more independently.

Time is taken at the close of each period to examine the results of the work. Commendation or criticism is given, so that the child feels that he is held accountable for what he does. The teacher also notes habits of work and results which need correction. Points which demand urgent attention are taken up at once, and the right method of working is emphasized.

The seat work is planned for the average ability of the class. For the children who work more quickly, extra work is sometimes provided or they are allowed to do as they wish when their work is finished, provided they do not disturb the class. These children are often allowed to help their neighbors, but never to the extent of substituting their labor. The slower children are encouraged to do the best they can, and an effort is made to correct habits and methods which result in slow work. In all of this work the necessity of considering others is em-

phasized, for those who are working or reciting must not be disturbed. Thus many valuable lessons in courtesy are given, especially when the children are free to do as they choose.

The following are some of the exercises that have proved satisfactory for seat work in the first grade. They are related to the other work in the grade and make repetition possible, at the same time introducing much variety.

1. Words which are used in the reading lessons are printed upon small slips of cardboard and given to each child. The children keep these in envelopes in their desks. Sentences from the reading lesson, printed in large type on strips of cardboard, are hung before the class. Each child reproduces these sentences with the words supplied him.

2. As soon as the above exercise is done easily, sentences are selected from the reading lesson, and the children build them from memory.

3. Original sentences are also made with these words.

4. As the children begin to read script, sentences are written on the blackboard, and reproduced with the printed words. This helps to associate the printed and the script form of the word.

5. Many words from the reading lessons are printed upon paper, and the children paste these in their dictionaries.

6. The making of these dictionaries is good seat work. Manila paper (8″ x 5″) is used for the leaves and colored cardboard ($8\frac{1}{2}$ x $5\frac{1}{2}$) for the cover. The children fold these and tie them together, then paste a capital letter and a small one at the top of each page, in alphabetical order.

7. Letters printed upon inch squares of cardboard are used in reproducing words from the children's dictionaries, and also words written on the blackboard.

8. These letters are also used in building sentences.

9. In connection with phonetics, words are built with these letters. Phonograms like "an" or "it" are given, and the children prefix the consonant, making a list of words in this way; or lists of words containing the short sound of a vowel, or the long sound, may be made. The children must be able to pronounce these words.

10. Illustrating the reading lesson, a scene from primitive

life, a story or poem, by drawing, painting, or paper cutting, is good seat work.

11. In the early part of the year when the children are first associating number with its symbol, a list of figures is written on the blackboard and the children string beads to correspond to the list, separating each group with a button mold. The same idea may be emphasized by laying sticks, and by pasting inch squares or circles of colored paper.

12. When the children begin to count by twos or threes, the laying of sticks and the pasting of squares or circles of colored paper may be used again. Directions are given to paste three twos, for example, and a list of the number of twos to be used is written on the blackboard, or the direction may be to arrange different numbers in groups of two. A list of the numbers to be so arranged is written on the blackboard.

13. The same ideas as the above may be carried out by using the ruler to draw lines. When the children are associating the quantity with the symbols, lines of varying lengths may be drawn. The required length of each line is written on the blackboard. When they are counting by twos, the children are directed to draw first a line two inches long, and then to add two inches to each succeeding line that they draw. Sometimes the arrangement of the lines is left to the children, again the arrangement is directed; for instance, "Draw the lines across the paper, one inch apart."

14. Beads, sticks, squares and circles of colored papers, and rulers are used in connection with the simple combinations of number that are studied before the children write the symbols.

15. Much of the manual training is carried over into the seat work. After the children have learned how to handle their materials, the actual work of making baskets, of weaving, of cordwork, etc., is done during this period.

E. C. B.

PRIMITIVE LIFE.	MANUAL TRAINING.	LITERATURE.	READING.	NATURE STUDY.
Hunting and Fishing Stage:				
FOOD:				
1. Kinds: roots, berries, nuts, bark, plants, animals, birds, fishes.				Study of nuts and fruits as food. Relation of hills, valleys, and water-courses to life of hunters and to the distribution of food.
2. Means of securing food: digging, gathering, hunting, fishing.	Digging stick, clubs, stone axes, slings, rude traps, snares, spears, stone knives, weirs, nets, bow and arrow and quiver, skin bag, woven grass-bags, coiled baskets.	Land of Story Books (Stevenson). Story of Mowgli (Kipling)		Study of stones in connection with their use as primitive weapons.
3. Preparation.	Drying berries and fruits. *Out-door Cooking:* Roasting: meats, nuts, clams, apples, etc. Boiling with hot stones. *Laboratory Cooking:* Apple sauce, cranberries, baking apples, popping corn, etc. Pottery: coiled, modeled.	Grandmother's Kaoline (Wiltse).		
FIRE:				
1. Discovery. 2. Method of fire-making. 3. Effect: home, food, man.	Friction-made fire, rubbing, sawing, fire drills, percussion.	Secret of Fire (Cooke). Prometheus (Cooke).		
SHELTER affected by climatic condition and food supply.	Representative scenes in sand-table:			
Temperate.	caves, huts, bark, woven twigs, skins, wigwams, tepees,			
Torrid.	wattled huts.			
Frigid.	igloo, stone hut.	Snow Baby (Peary). White Seal (Kipling).		
	Clay figures.			
Furnishings.	*Mats:* rushes or flags, grasses, raffia, simple looms, hammocks. Totem poles. Ladders. Indian cradle. Eskimo lamps.		Adaptation of Stanley Waterloo's "Story of Ab." "The Eskimo and Indian," from Carroll's "Around the World." Indian Legends from Norvell's "Graded Classics, No. 2." "Agonack" and "Little Brown Baby," from "Seven Little Sisters." Dutton's "Fishing and Hunting."	
DRESS:	Dressing of skins. Suits of cotton material to fit child. shirt, head-dress, shield, chamois moccasins decorated with beads.			
TRANSPORTATION:	Rafts, dugouts, canoes, sleds, harness, and litters.	Building of Canoe (Hiawatha).		
SOCIAL LIFE. 1. Family life. 2. Community life.		Hiawatha's Childhood. Peace Pipe (Hiawatha). Picture Writing (Hiawatha). Indian Lullaby. How the Earth Was Peopled (Pratt). Legend of Winter and Summer (Pratt). Indian Boyhood (Eastman). FourWinds (Hiawatha).	Typewritten copies.	

ART.	ARITHMETIC	MUSIC.	PHYSICAL EDUCATION.
			Games involving running, jumping, leaping, climbing trees, hanging, swinging. Throwing stones, rolling boulders. Digging. Hurling spears. Using bow and arrow in tournament on campus.
Study of pictures: Tiger—Dicksee. Lion "		Crooked Ear.	Dramatizations of plays, stories, poems, and songs.
Illustrations from Kraemer's Weltall Menschheit.			Hunting Games.
Primitive design studied and applied to bow and arrow.			Buffalo, Eagle, Bear, Reindeer Dances. Acorn Dance (Ethnological Report). Hunt the Wolf.
Primitive design studied and applied to pottery.			
Illustrations of scenes from primitive life on blackboard and with charcoal, water color, and ink, on paper.	Measurements and problems in connection with constructive work.		
Design applied to tepees and wigwams.		The Happy Eskimo (Eleanor Smith), No. 1.	Eskimo Games (Ethnological Report). Dramatization of stories told in connection with catching seal, white bear, harnessing dogs. Building igloo from snow.
Design applied to totem poles and mats.			
Decoration of suits.			
Study of pictures. Alexander's Evolution of the Book.		Mujie-Mukesim-au-Yaw-Yom (Worn-out Shoes I Am a-Wearing). Indian Song, Wah-wah-taysee.	

PRIMITIVE LIFE.	MANUAL TRAINING.	LITERATURE.	READING.	NATURE STUDY.
	Leaf presses. Books for mounting leaves and flowers. Blue prints.	The Anxious Leaf (Beecher). Apollo and Daphne. Old Pipes and The Dryad (Stockton). Discontented Pine Tree. The Tree (Bjornsen). Pussy Willow (Lovejoy). Leaves at Play (Frank D. Sherman). Little by Little (Cook and McMurry). The Chestnut Boys (Towne).	Selections from Nature's Byways. Typewritten copy.	Trees: Oak, chestnut, maple, apple, hickory. Observation of branches, leaves, buds, blossoms, bark, roots, fruits, and effect of seasonal-changes.
	Trellis Marking label.	The Narcissus (adapted), Francillon.		*Plant Life:* Planting seeds in greenhouse, window boxes, and garden, and observation of growth. Nasturtium, morning-glory, poppy, portulaca, mignonette, pansy, sweet alyssum, candy-tuft, marigolds, and other annuals.
	Pressing and mounting of flowers.	Dandelion (Lovejoy's Nature and Verse) Garabrant. Dandelion and Shawondassee (Hiawatha). Daisies (F. D. Sherman). Golden Rod and Aster (Cooke). Violet (Jane Taylor). Forget-me-Not (Selected). Lesson in Faith (Mrs. Gatty). How the Chipmunk Got Its Stripes (Cooke). Squirrel's Arithmetic (Lovejoy). Raggylug (Seton Thompson). Coming and Going (Beecher). How the Robin Came (adapted, Whittier). How the Robin Got Its Red Breast (Cooke). Emperor's Bird Nest (adapted from Longfellow). The Bluebird (selected). The Snowbird (F. D. Sherman). September (H. H. Jackson). October's Party (Lovejoy's Nature and Verse). November (Alice Cary).	Typewritten copy. Typewritten copy.	Recognition of some cultivated and some common wild flowers. Life history of moths, butterflies. Earth worms in connection with garden work. Animal study: Squirrels, rabbits, guinea pigs. Aquarium: Goldfish, tadpoles, snails. Observation of wild birds: English sparrow, robin, bluebird. Vivarium: Chameleons, caterpillars, green frogs, tree frogs. Seasonal changes. Effect upon man, animal life, plant life.
	Weather charts. " vane. Sun dial.	Proserpina (Cooke). Snow Song (Sherman). Wizard Frost (Sherman). Four Winds (Andersen). Wind (Christina Rossetti). The Wind and the Sun (Poulsson). The Four Winds (Sherman). Clouds (Sherman). Snow Queen, 2d Story (Andersen). March (Tree Top and Meadow). April (Tree Top and Meadow). Spring and Her Helpers (Poulsson). May (George McDonald).		Weather conditions: Wind (use of magnetic needle), clouds, rain, snow, frost, fog; temperature (use of thermometer).

ART.	ARITHMETIC.	MUSIC.	PHYSICAL EXPRESSION.
Out-door sketching. Drawing from memory. Painting of leaves, fruits, buds, twigs, and flowers.	Measurements in constructive work. Comparison of height of trees with given standards.		
Painting of plants and flowers in various stages of development.	Problems in constructive work and laying out of individual flower beds.		
Painting of daffodil, tulip, narcissus, jonquil, carnation, geranium, violet, columbine, dandelion, jack-in-pulpit, golden-rod, aster, etc.		Dandelion (Chadwick). Where Do All the Daisies Go? (Songs and Games).	
Painting of caterpillar, cocoon, moth, or butterfly.		The Caterpillar (Neidlinger).	
Sketching from life.		The Bunny (Neidlinger).	
Painting of goldfish.		Foot-prints "	
Drawing of frogs' eggs and tadpoles.		The Squirrel "	
		Tiddledy Winks and Tiddledy Wee (Neidlinger).	
Painting of robin, bluebird.		Feeding the Chickens (Knowlton)	
		Mr. Duck and Mr. Turkey.	
		The Bluebird (Neidlinger).	
		Robin Red Breast (Gaynor).	
		The Robin's Song (Neidlinger).	
		The Bird's Nest (Gaynor).	
		The Bluebird (Songs and Games).	
		The Call of the Crow (Knowlton).	
		The Woodpecker (Eleanor Smith, No. 1).	
		What Robin Told (Knowlton).	
		The Bird Band (Emile Poulsson, Holiday Songs).	
Landscape in color to represent seasonal changes.		The Owl (Eleanor Smith, No. 1).	
		The Snow Bird (Knowlton).	
		Jack Frost (Neidlinger).	
		Snowballs (Knowlton).	
		December (Knowlton).	
		The Christmas Tree (Foster).	
		Merry Christmas (Knowlton).	
Decoration of weather charts.		Christmas Carol (Gaynor).	
	Counting by 2's and 10's in using thermometer.	January (Nat. Songs, Knowlton).	
	Problems and measurements.	Sleighing Song (Gaynor).	
		Kite Time (Knowlton).	
		The Windy Day (Neidlinger).	
		Spring is Coming (Oxfordshire's May Song).	
		August Katydid Song (Knowlton).	

PRIMITIVE LIFE.	MANUAL TRAINING.	LITERATURE.	READING.	NATURE STUDY.
		My Shadow (Stevenson) Bed in Summer (Stevenson). A Fairy Story (F. D. Sherman). The Children's Hour (Longfellow). The Book Song (J. W. Riley). The Little Grey Grandmother (Harrison). Rhœcus (adapted, Lowell).	Typewritten.	
	Making dictionaries.	Solomon and the Bees (Cooke). The Ugly Duckling (Andersen).		
	Blotters; twine boxes; raffia baskets filled with popcorn or candy; magazine covers; calendars.	*Holidays:* Thanksgiving Day (Child). The First Thanksgiving (K. D. Wiggin). The First Christmas (Matthew ii). The Symbol and the Saint (Eugene Field). Why Do Bells at Christmas Ring? (E. Field). St. Christopher and the Christ Child (Hofer). Santa Claus and the Mouse (Poulsson).	Typewritten.	
	Colonial hat for Washington's Birthday.	The Night Before Christmas (Moore).		
			Fairy Tales and Fables (Thompson). Bow-Wow and Mew-Mew (Craik). Graded Classics, No. II. (Norvell). Selections from Stepping Stones to Literature, 1st Reader (Arnold and Gilbert). Selections from Child Life (Blaisdell). Stories from the Poets (Atwater).	

IS NOT RELATED TO NATURE STUDY OR PRIMITIVE LIFE

ART.	ARITHMETIC.	MUSIC.	PHYSICAL EXPRESSION.
Illustrations in water color and crayon.			
Illustrations in color and charcoal. Painting of turkey, fruits, and pumpkins.		Thanksgiving Day (Eleanor Smith, No. 1).	
Picture Study: Sistine Madonna. Madonna(Bouguereau). Holy Night (Correggio). Madonna (Murillo). Painting of Holly and Fir.		Christmas Carol (Songs of the Child World). Merry Christmas (Knowlton). We Three Kings of Orient Are. Merry Christmas Bells (Songs and Games). The First Christmas (Songs and Games). Shine Out, O Blessed Star! (Songs and Games).	
	Measurements and pattern for Colonial hat.	Flag Song (Eleanor Smith). Soldier's Song (Eleanor Smith). Patriotic Hymn (Knowlton). Soldiers True. The Tin Soldier (Neidlinger).	
	Integers: Writing to 100. Addition Tables: The combinations of one order with 1, 2, 3, and 4. Measurements: Pint, quart; inch, foot, yard; cent, five-cent piece, dime.	The Sandman (Eleanor Smith, No. 1). The Postman (Knowlton). The Scissors-Grinder (Knowlton) The See-Saw (Neidlinger). Rub-a-dub-dub (Gaynor). The Brownies (Gaynor). The Bee (Neidlinger). The Fireman (Nevin). When Little Children Sleep (Remecke).	

The work in literature that is given in the outline is often varied by selections from the following:

A Night with a Wolf ..... Bayard Taylor
How the Spark of Fire was Saved ..... Cooke
How the Beaver Got the Fire from the Pine Trees
Krackowizer
Legend of Northland ..... Cooke
Iroquois Lullaby
Distribution of Indian People ..... James
How Summer was Made ..... Pratt
The Vine and the Oak ..... Emerson
Melampusox—How the Oak Became King ..... King
I 'll Tell You How the Leaves Came Down ..... Coolidge
The Chestnut Bur ..... Lovejoy
Baby Seed Song ..... E. Nesbit
The Chinese Story of the Narcissus ..... *Fairy Land of Flowers*
Dandelion ..... Whittier's *Child Life*
Sunflower (Clytie) ..... Francillon
Legend of Moccasin Flower ..... Goodale
Indian Legend of Arbutus ..... Poulsson
Mountain and Squirrel ..... Emerson
Crane's Express ..... *Child's World*
How the Birds Came to Have Feathers ..... Tanner
Birds of Killingworth (Adapted) ..... Longfellow
The Little Sandpiper ..... Thaxter
The Swallow's Nest ..... Arnold
The Broken Wing ..... Emerson
Sweet September ..... Geo. Arnold
October's Bright Blue Weather ..... H. H. Jackson
Autumn's Last Party ..... Poulsson
When the Woods Turn Brown ..... Lucy Larcom
November ..... H. H. Jackson
Snow-Flakes ..... Sherman
Winter ..... Sherman
Song for Winter ..... Sherman

Bag of Winds.....*The Odyssey*
Funny Fellow..... Sherman
What the Wind Brings.....Eliot's *Poetry for Children*
Windy Night.....Stevenson
Snow Man.....Andersen
Swan Maidens.....Cooke
March.....Celia Thaxter
March.....Sherman
April.....Sherman
April.....Thaxter
Swing Song.....Stevenson
Young Night Thought.....Stevenson
Shadow Pictures.....F. D. Sherman
The Shadow.....F. D. Sherman
The Bell of Atri (Adapted).....Longfellow
Prince Harweda.....Harrison
Solomon and the Ants.....Cooke
The Turkey.....Alice Cary
Story of Pilgrims
Christmas in Germany.....Plan Book
Christmas in Holland.....Plan Book
Christmas in England.....Plan Book
The Coming of the Prince.....Eugene Field
Legends of the Christmas.....*Through the Year Book*, I.
While Shepherds Watched Their Flocks.....Margaret Deland
Holly.....*Nature in Verse*
The Christ Child.....Hofer
Piccoln and the Shoe.....Thaxter

ALUMNI DEPARTMENT

Committee of the Alumni on Publication

Ernest N. Henderson (T. C., 1901–03), Adelphi College, Brooklyn, chairman.

Miss Ellen Yale Stevens (T. C., 1891–93), Brooklyn Heights Seminary, 18 Pierrepont St., Brooklyn.

Mrs. Emily Brinckerhoff Brown (T. C., 1899–1901), Bretton Hall, Broadway and 86th St., New York City.

Mr. D. E. Cloyd (T. C., 1901–05), Principal, High School, Spokane, Washington.

Miss Ruth E. Dowling (T. C., 1895–1903), New York Training School for Teachers, New York City.

Prefatory Note.

The Editorial Committee of the Alumni trusts that it has caught to some extent the ideas of those who are primarily responsible for the establishment of this department, and respectfully invites the assistance of every graduate of the College in gathering material of interest to the alumni. We shall welcome especially extended accounts of general lines of work undertaken either by individuals or by groups of the graduates of Teachers College. We also desire to print some information concerning their publications We hope to get a complete list of these and to render through the pages of the RECORD some general account of them. It is hoped that this department may serve to develop an intenser sense of solidarity among those who have been helped by Teachers College. We propose to attempt to further this end by disseminating among them information about the best things others of their number are doing. If we do not discover these best things, the fault is in the Alumni and not in the Editorial Committee, whose responsibility is limited, we conceive, to a proper selection from the rich mass of material that should be at its disposal. A knowledge of their achievements will, we hope, make the alumni esteem each other so highly that they cannot fail to feel strongly the bond of union. And if by chance this hope should be disappointed, we are sure that the accounts of progress in the

College itself, which we intend to make a special feature, will surely help to preserve and increase all our affectionate pride in our great pioneer school of education. This feeling and the knowledge back of it will, we are confident, prove an adequate excuse for the existence of this department.

THE ALUMNI

It is somewhat to be regretted that at this date we can offer no absolutely certain information as to the number of our alumni. We are assured, however, that no great error will be made if that total, including all those who hold from Teachers College either a degree or a diploma, be placed at about one thousand. They represent eighteen successive classes. Recently circular letters of inquiry were sent to 300 graduates. Replies were received from 223, representing all the years from 1888 to 1905. We have also of a list of 152 who, since 1899, have come to hold college or university positions, and we have in our possession a record of the positions now occupied by the 92 graduates of the Kindergarten Department.

Teachers College graduates are at present to be found in forty-one of the forty-nine States and Territories of our Union. This takes no account of Alaska and our island possessions, but includes the District of Columbia. Doubtless a more complete knowledge will sweep all the remaining divisions of our nation into the list. Our present information seems to indicate that about one-half of our alumni are now at work within the limits of the State of New York. This is due in large measure, doubtless, to the greater ease of getting information about those in the neighborhood. Leaving out the kindergartners and the college instructors, in regard to whom our data are nearly complete, it is interesting to note that over one-third of the remainder on our lists occupy positions involving leadership. They include principals of large schools, supervisors and directors of departments, and normal- or training-school instructors. It would hardly be safe to venture the prediction that the same proportions would hold were our information complete, yet the mere fact that nearly one-sixth of our number occupy college positions, usually leading ones, indicates the likelihood of no great variation.

THE ALUMNI AND COLLEGE DEPARTMENTS OF EDUCATION

In the field of college departments of education the Teachers College graduate is certainly coming to occupy an important place. In the State Universities alone we have at least thirty-one representatives. They occupy positions in nearly every State institution of importance in the West and South. In the University of California we have two Assistant Professors; in the University of Michigan, one; in the University of Wisconsin, a Professor and an Instructor; in the University of Missouri, two Assistant Professors, one Instructor, and the head of the Manual Training Department; in the University of Virginia, two Professors. We have Professors of Education in the State Universities of Illinois, of Nebraska, of Colorado, of Louisiana, of West Virginia, and in four of the Ohio institutions; an Assistant Professor in the University of Washington, in the University of Iowa two Instructors, and an Instructor in the University of Utah, University of Minnesota, and in the University of Texas. Outside the field of State Universities our students have also come to take an important part in the movement to develop college instruction and administration. The President of Voorhees College, Vellore, India, and the head of the Preparatory Department of Robert College, Constantinople, are among our former students, as are also the President of the Industrial College, Denton, Texas, and the Vice-president of Berea College, Kentucky. We are also represented by the Deans of Blairsville College, Pa., and of the Woman's Department of Adelphi College; at Morgan College, Md., by its President. The prominence of Clark University makes it interesting to note that the Dean of the new Collegiate Department in that institution is a sometime Fellow of Teachers College. The Professors of Education at the College of William and Mary and at Adelphi College are alumni of Teachers College. Especially interesting is the fact that at Leland Stanford, Jr., University Professor Cubberley, Adjunct Professors Suzzallo, and Snedden are all closely identified with Teachers College. The same close relationship also exists in even a greater degree with the new Teachers College of the University of Cincinnati, where our own institution has furnished most of the teachers and, to a great extent, also the inspiration and the plan.

A NEW TEACHERS COLLEGE

On November 21st, the University of Cincinnati and the Board of Education of that city celebrated the foundation of its new College for Teachers. The institution is especially interesting in that it combines the plan of a university college for teachers and a city training school. Such an arrangement is made possible by the fact that the University of Cincinnati is to a large extent supported and controlled by the city and may properly enough be called a city university. From the inception of his administration in 1904, President Dabney has had as one of his most important plans the establishment of this institution. At the University of Tennessee he had one of the strongest Departments of Education in any State University. The remarkable Summer School of the South was also largely his creation and attests his interest in both the general and the professional training of teachers. From his history it was therefore certain that Dr. Dabney's administration of the affairs of the University of Cincinnati should not be without marked developments in regard to instruction in education, and the notable achievement of November 21st justifies this expectation. It is interesting to observe to what an extent he has relied upon Teachers College. Seven members of his new department are from among our students or graduates. These are Wm. P. Burris, Professor of Education and Dean; John W. Hall, Professor of Elementary Education; Dr. Burtis B. Breese, Professor of Psychology; Frank W. Ballou, Head of the Technical School; Miss Mary E. Weber, Primary Critic; Miss Edna Pearl Hope, Assistant in Physical Education, and Miss Mina B. Colburn, Head of the Kindergarten Training School. It was especially appropriate that the one chosen to deliver the principal address when this Faculty was started on its work should have been Dean Russell.

THE MEMORIAL TO MISS RUNYAN

In the death of Professor Mary Duncan Runyan the Kindergarten Department of Teachers College suffers a very serious

loss and her many strong personal friends a heartfelt bereavement. Miss Runyan was born and educated in St. Louis, where she was trained for kindergarten teaching under the supervision of Miss Blow. It was in St. Louis that her professional life began, and in the work there many of her happiest years were spent. She went from that city to Brooklyn, where for one year she was instructor of normal classes in Pratt Institute and director of one of its kindergartens. In 1896 she was called to Teachers College to become director of the Horace Mann Kindergarten and to take charge of the Kindergarten Department as full professor on the faculty of the College. She also gave a course of lectures in Boston, and was for two years the secretary of the International Kindergarten Union. After eight years of faithful service to her department in the College Miss Runyan found that a rest was a necessity to the future of her work. After a summer and autumn in the Catskill Mountains she sailed in December, 1904, for Italy, where she roamed about in that land of art and song, with which she was in the most perfect harmony. She was recovering from the nervous strain of her devoted work, when she became suddenly ill and in less than two weeks, on June 15, 1905, she died. Her death was as serene and courageous as her life.

In her work of training kindergarten teachers, her clear, keen intellect, her breadth of view and philosophic attitude, her artistic taste and her wonderful spiritual insight, together with the charm and magnetism of her rich personality and her deep interest in her students as individuals, made her a power among them. Her unique work in Child Literature, her skill in the art of story-telling, and her sympathetic exposition of the Mother Play and of the principles underlying the kindergarten, which was made so worthful by her vivid perception of spiritual truth and by her sensitiveness to the qualities and impulses of child nature, will live in the heart and work of many a teacher. Her enthusiasm and her devotion to kindergarten work drew its inspiration from her belief that within the child is a Spirit Divine,—"Heaven lies about us in our infancy,"—which in the very early years may be stifled and starved, or freed and developed so that the mastery may be given to that which is "even the Spirit of Truth." Something of this idealism was caught by all those who worked with Miss Runyan, and many

women, now busied with the "embryology of education," are simply working her work, strong in her faith and the belief that "God has a few of us whom he whispers in the ear."

"All we have willed or hoped or dreamed of good shall exist,
Not its semblance but itself; no beauty, nor good, nor power
Whose voice has gone forth, but each survives for the melodist,
When eternity confirms the conception of an hour."

EMMA C. GRANT,
Committee.

THE KINDERGARTEN DEPARTMENT

The Kindergarten Department is this year offering various new courses for the benefit of graduate students and hereafter this will probably form a very important phase of kindergarten education in the College. Lectures upon a variety of subjects relative to the method and program are given twice a week. During the first semester these are given by Miss Susan Blow and Miss Patty Hill, and there will be other lecturers secured for the second half-year. A course in Froebel's principles of education and methods of teaching is given on Saturday by Miss Blow and Miss Laura Fisher, and Professor MacVannel is giving an advanced course in the educational theory of Herbart and Froebel. Professor MacVannel is, for the present, at the head of the Kindergarten Department. Of the undergraduate courses, the work in Child Literature is conducted by Mrs. A. M. Locke, and the senior methods class by Miss Harriette Mills, Director of the Speyer School Kindergarten. Otherwise there are but few changes in the junior and senior work. Very serious consideration is being given to this department of the University and it is hoped and expected that its future will be such as to adequately meet the needs of the present-day kindergarten teacher.

GRADUATES OF THE KINDERGARTEN DEPARTMENT

It is interesting to note that the graduates of the Kindergarten Department share with the rest of our alumni in occupying positions of leadership and in extending their influence

beyond the limits of New York. About two-thirds of the ninety-two of whom we have information are in this State. The remainder, however, are scattered over sixteen States from Vermont to California. At least fourteen occupy what may be called leading positions. Of these, eleven are connected with normal schools or college departments of education. The others occupy important supervisory positions. Miss Gertrude H. Ware, '04, is at the head of the Kindergarten Department of the University of Atlanta, Georgia.

Miss Meriel W. Willard, '92; teacher of Domestic Art in the Girls' Technical High School, New York.

Miss Kate Braun, '93; Kindergarten Director at the Union Settlement, New York.

Miss Mary Cheves West, '99–1901, who was in the State Normal School, Farmville, Va., has resigned in order to accept a scholarship at Cornell University.

Miss Elizabeth Beaman, '01–02; Kindergarten Supervisor in the Folts Mission Institute, Herkimer, N. Y.

Miss Harriet E. Gunn, '01–02; Kindergarten Supervisor in the State Normal School, Cedar Falls, Iowa.

Miss Maud E. Hayes, '93; Kindergarten Director of the Children's Charitable Union.

Miss Jane Wheeler Brush, '98–1901; in charge of the Kindergarten of the West Side Neighborhood House, New York.

Miss Henrietta G. Parsons, '01-03; Kindergarten Supervisor of the Central State Normal School, Mt. Pleasant, Mich.

Miss Isabel C. French, former Principal of the Teachers College Kindergarten; now Kindergarten Supervisor of the State Normal School, Los Angeles, Cal.

Miss C. Geraldine O'Grady, '99–1901; former Instructor in the Teachers College; now Supervisor of the Free Kindergarten Association, Brooklyn, and lecturer at Pratt Institute.

The two women who have in succession been at the head of the Kindergarten Department of the Teachers College, Miss Brooks, from its foundation until 1895, and Miss Runyan, from that time to her death last summer, have widely differing yet very interesting memorials. The Brooks alumni, organized in 1895, contribute each year a picture or cast suitable for kindergarten use. These now number ten pictures and one cast and

circulate in the various kindergartens represented by the Association. The one for last year, a photograph of the Shaw memorial in Boston, was selected in memory, not only of Miss Brooks, but of Miss Young, who was drowned the summer previous while attempting to rescue some kindergarten children. The chime of bells recently placed in the Teachers College Chapel, which will call the students to the daily service, are very expressive of the beauty and harmony of the life and character of Miss Runyan, whom they commemorate.

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The Curriculum of the

Horace Mann High School

Part I

Language, History, Mathematics